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2 Channel Mode

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plus... It's Hot, E-Beat and much more

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Track One

Be careful—the magazine in your hands just might move you to a new, exciting place in the DJ world. This issue of *Mobile Beat* is full the things that add the "mobile" to "DJ."

Inside you'll find our annual report on the vehicles that carry us. Editor-at-large and syndicated automotive columnist Tony Barthel reviews the choices available for getting your rig to the gig. You'll also get a peak at actual DJ vehicles that are hauling gear week in, week out.

Editor-in-chief Robert Lindquist shows you just how mobile you can be with his feature on the "Shadow System." Combining the latest in computer, mixer/amp and case technology, he packed a ton of sound-making machinery into a very small space—and lived to tell about it.

Things were really jumping at the most recent Mobile Beat DJ Show and Conference, held in Chicago this past June. DJs came in from all over to check out the action on the tradeshow floor, in the seminar rooms and the penthouse ballroom. Not only were DJ products and DJs' bodies in motion, but the industry as a whole could be felt shifting its paradigm, with the seminar speakers encouraging attendees to reconsider their personal worth and professionalism. Read all about it, starting on page 35.

The new gear, good ideas and people profiles should also keep your eyes and your brain in high gear as you travel through the following pages. Whether your audience prefers "get your motor runnin'" or "rollin', rollin', rollin'," there's a lot to learn and a lot to enjoy on this journey.

Dan Walsh
Managing Editor

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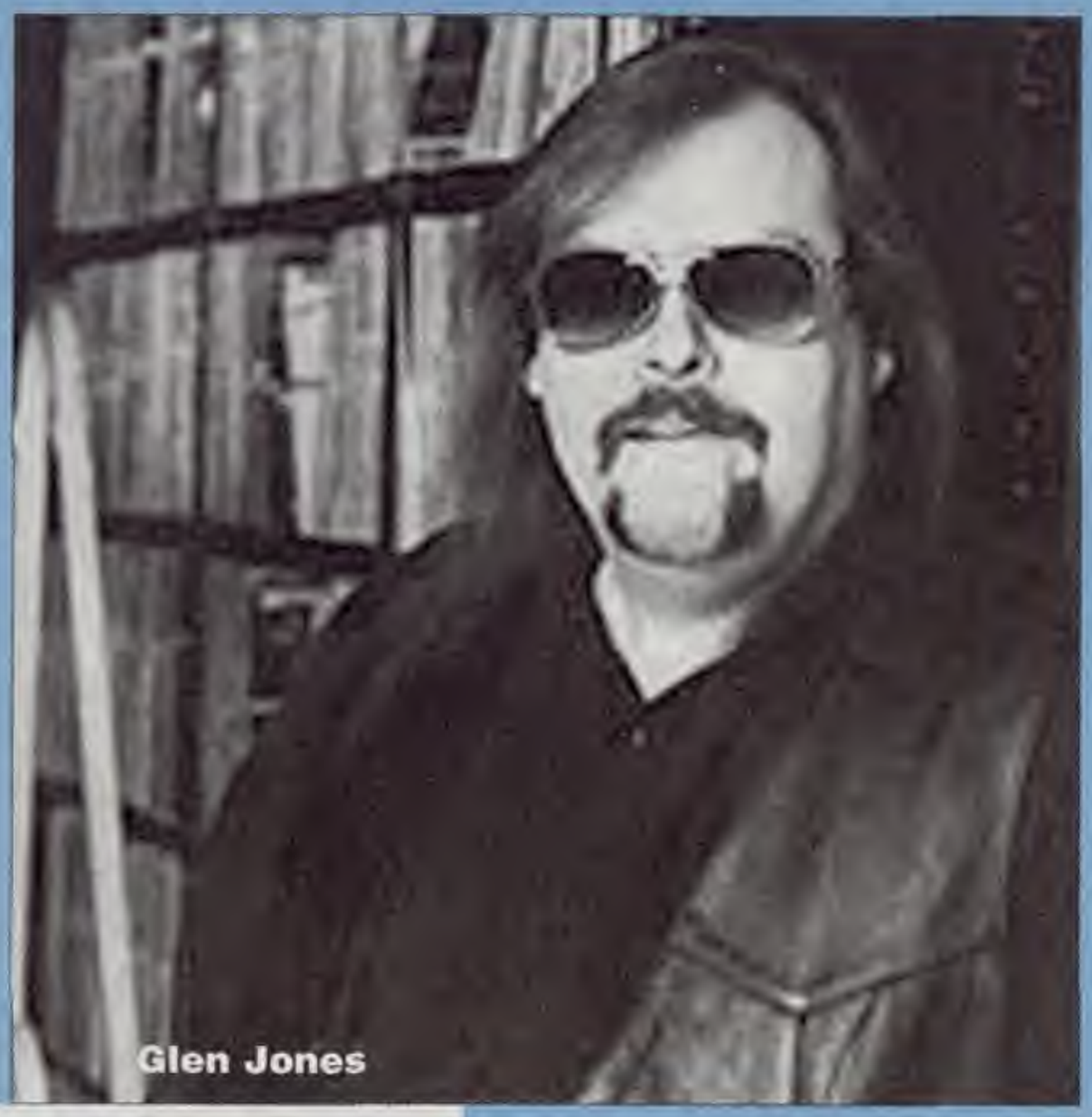
Jersey Jock Sets New Record

He began his quest appropriately on Friday May 25th with "The Impossible Dream (The Quest)" from the musical *Man of La Mancha*. Just before noon on Tuesday, May 29, Glen Jones, after an air-shift that exceeded 100 hours by 42 seconds, signed off with Tom Waits' "Innocent When You Dream." In so doing, the 39 year old DJ for WFMU-FM smashed the standing Guinness World Record of 73 hours, 33 minutes, held by U.K. DJ Greg Daines.

During his marathon airshift, Jones spun an eclectic mix ranging from Neil Young's "Long May You Run" to MC Hammer's "Too Legit to Quit." He made up his 1,000 song playlist on the fly. "I wanted to come up with a complete playlist ahead of time," said a barely coherent Jones, "But that was just too overwhelming, so we just took a bunch of records out of the library and put them in the studio."



Glen Jones

Jones may have been able to make his playlist, but not the rules. No song could be shorter than two minutes or longer than six minutes, and he had to introduce every cut. On-air guests couldn't talk for more than one minute without Jones chiming in. Guinness World Records guidelines do allow commercial DJs to take breaks for news and commercials, but, as a noncommercial station, WFMU has neither. Jones had to keep on going.

As the virtually endless shift wound down, the typically talkative DJ needed prompting from an engineer just to get out the title and artist of each selection.

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Correction...

In reference to the review of KS Speakers in our last issue (*Mobile Beat #68, September 2001*) the distributor's correct address is:

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Numark Acquires Alesis

Numark Industries received final court approval to acquire all assets of Alesis Studio Electronics and its affiliates. Alesis, famed producer of industry changing products like the ADAT, had been in the midst of a company reorganization. The company began talking with outside interested parties during the spring of 2001.

When asked about the purchase, Numark president and owner Jack O'Donnell said, "I've always held the technology and innovation of Alesis in very high regard. In fact, it was this technology that initially interested me in the company. I'm thrilled that I will have the opportunity to help bring Alesis into their next era of innovation."

While the two companies will continue to function as separate business units, Mr. O'Donnell and a newly appointed transition team, headed by Paul Antrop, COO of Numark, are seeking areas where the two companies can benefit from each other's strengths. Mr. O'Donnell went on to say, "I recognized a few years ago that in order to stay in front of this fast-paced market, Numark needed to bolster its engineering and product development efforts. While we've seen the fruits of these efforts in recent years with the introduction of numerous new products with break-through technology, I'm looking forward to the kinds of products and technologies we'll be able to provide the market with Alesis' stellar engineering team."

Alesis is also expected to benefit from Numark's leadership position in the DJ market. With the recent introduction of the groundbreaking airFX and airSynth, Alesis has started to use its technology to innovate in areas where its name is less well known. Jim Mack, Vice President of Sales and Marketing for Alesis, added, "While we plan to continue to focus on the things we do best, like recording products, we're excited that many new doors will be opened."

Mr. O'Donnell also added, "The acquisition of Alesis puts our two companies in an enviable position. We both have different strengths in the market and internally, and I'm looking forward to optimizing those differences. I'm confident that our dealers, and ultimately, our customers will benefit from the increased value we'll now be able to bring to the market."

A Magnetic Move

Stanton Magnetics, Tracoman, and KRK Systems recently completed their move into a new world headquarters for the Stanton Group. The 45,000-square-foot building is conveniently located near the Fort Lauderdale International Airport, in the Port 95 Industrial Park.

The headquarters will house the sales offices for Stanton Magnetics, KRK Systems, and Tracoman Inc., the lighting division for the group. By consolidating tasks such as shipping, accounting, and marketing, the group promises to become more efficient, enabling quicker turn-around times, and ultimately reducing costs.

Marcel Fairbairn, VP for the lighting division said, "This is a very welcome move for all of us. First, it gives us much-needed breathing room in a new, state-of-the-art facility. Secondly, we will soon open our new lighting demonstration and training facility for our dealers, reps, and end users to not only view our products, but more importantly to learn the finer points of operation and maintenance."

The group will also maintain their west coast distribution center and KRK factory in Huntington Beach, California,; their Stanton phono-cartridge factory in Boynton Beach, Florida; as well as the Stanton Europe office in Brussels, Belgium. When asked for his reflections on the move, Henri Cohen, Director of Sales for Stanton Magnetics/KRK responded, "We're all excited about having everything under one roof. The timing was right, and this new space will allow for our anticipated growth over the next few years."

The new Stanton Group headquarters is located at 3000 S.W. 42nd Street, Hollywood, FL, 33312. The new phone number is 954-689-8833, and the new fax number is 954-689-8460. All 800 numbers will remain the same. You can also check out their new web presence at www.stantongroup.ws.

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LISTEN TO THIS™

FEEDBACK

I wish to address an issue that I have felt quite strongly about for years. The subject is the removal of the bride's garter at a wedding reception. Countless DJs across the continent play the same song, and the few who are different still focus on the same theme. Think for a moment. There is the bride dressed in white with her parents looking on and now there is YOU, the DJ, playing "The Stripper," as the groom removes the garter. What you are doing is portraying the bride as a stripper. Most inappropriate, especially on her wedding day. Maybe you are one of the "conscientious" DJs who is aware of this, so you play "Legs" or "I'm Too Sexy" or another song like the ones on Jay Maxwell's list [See *Mobile Beat*, p.80, June/July 2001].

The recurring theme here is sex. The removal of the garter is not a sexual event, and to portray it as such is a slap in the face to all those present. The bride, however attractive she may be, is not a stripper. She is in fact to be adored and respected on her wedding day. You cannot convince me that playing sex-oriented music is either classy or tasteful at a wedding. EVER. It is amazing to me that when I conduct my interview with the bride and groom and their parents a month prior to the wedding, many couples are horrified to discover that what I say is true. They haven't even thought about it. The fact is that most DJs do not think about this subject either. As the only instructor in Western Canada of the National Mobile DJ Training program, I constantly encourage and train DJs to THINK. The most important resource a DJ has is his/her BRAIN. It is a wedding reception, not a strip club. I offer my clients the following short list of suggestions and ask them to consider the list and offer their own input if desired.

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Pink Panther Theme
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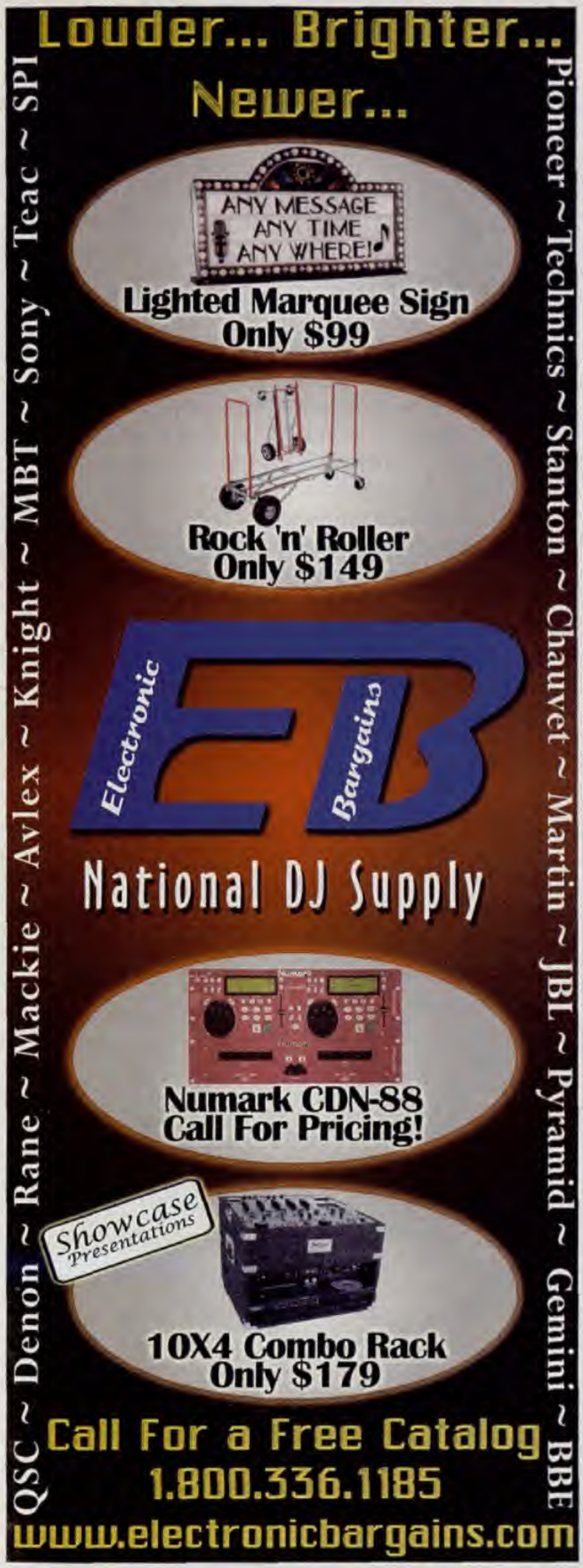
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it's HOT

A Double Citrus Splash

KLS has introduced two new mixers from **Citronic Pro Audio**. The **CDM8:4** and **CDM10:4 Mk.2** are 4-channel, 8-input DJ mixers, both with gain controls on each channel, 3-band music EQ with ±12dB cut/boost, 2 dedicated mic channels with 3-band EQ, and removable 45mm crossfaders. The CDM8:4 has balanced outputs, a booth output and BNC connector, fader-controlled remote start, and an assignable crossfader with defeat function. The CDM10:4 has balanced XLR and unbalanced phono outputs, punch buttons, a fully assignable crossfader, an aux send/return bus, and mic override (talkover). MSRPs: CDM 8:4-$462
CDM10:4nk.2-$462

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New from **D.A.S. Audio** is the **Compact 1**, a bi-amplified, three-way full-range loudspeaker. The Compact 1 operates as a full-range system in its own right or as a mid/high component in combination with a subwoofer. 1000-watt integral Class D amplification provides 500W to the 15-inch low-frequency driver and 500W to the mid/high section respectively. A one-inch exit compression driver with a two-inch titanium diaphragm is coupled to a constant directivity horn, while the mid-range is handled by a six-inch cone driver. Measuring 39.6" x 20.4" x 16.5" inches, and weighing 114.5 lbs., the Compact 1 produces a maximum SPL of 133dB and has a usable on-axis frequency response down to 40Hz. MSRP: $2,795

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The SoundTimes
Volume 1, No1

B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

B-52's Compact And Powerful New Weapons

B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

The B-52 subwoofers are loaded from within the cabinet, which protects them from physical damage inherent in taking to the battlefields. A 3/4" thick plexi-glass window offers visual contact with the 18" cast-framed subwoofer(s) when engaging the enemy.

B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

In the war against weak bass, the new B-52 band-pass weapons are compact, powerful and built for the battlefields.

A Common Weapon: Uncommon Power And Force

The B-52 SR-18S is one of the most commonly used weapons in the war against weak bass. The SR-18S is powerful, has deep tight bass and is extremely cost effective.

What makes the SR-18S different from the enemies' weapons is its specially designed 18" subwoofer. The B-52 18-180S is a dedicated subwoofer that offers tremendous power handling and will only play low frequencies even when connected to a full-range signal.

There is nothing worse than having your subwoofer fail in the midst of a heated battle against weak bass. That's why the B-52 18-180S utilizes a virtually fire retardant 3" polyamide voice coil, a cast aluminum frame and a 180 ounce magnet structure.

B-52 SH-18X Folded Horn Subwoofer Leads Attack

The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment*'s Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

B-52 Now Recruiting

B-52 Pro-Audio invites all mobile entertainers, club owners and bass addicts to join in the war against weak bass. To enhance your arsenal contact your local dealer or B-52 headquarters at 800-344-4ETI. You can also check out our website at B-52PRO.com or e-mail us at eticorp@earthlink.net

it's HOT

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Designed to extend the bass response and add seismically-proportioned wallop to any of **Community's** XLT500 full-range loudspeaker systems, the **XLT509** subwoofer is now shipping. A pair of Ferrofluid-cooled, 15-inch transducers supply the shake. This sub is capable of 130 dB SPL peaks between 40 Hz and 150 Hz, with a maximum input rated at 400W RMS. Backed by a five-year limited warranty, the XLT509 is internally safeguarded by new-improved IntelliSense circuitry. Measuring 34" x 20" (front) x 18", the XLT509 enclosure is made from sandwich-core plywood which is rugged yet extremely lightweight. A short pole for stand mounting is also provided as standard equipment. MSRP: $949

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The new **XDM-250T Turntable Pro** from **American Audio** is a professional two-channel scratch mixer that ducks in under the $100 retail pricepoint. It boasts a smooth, reliable Feather Fader Plus with VCA Voltage Control, which substitutes a voltage signal for mechanical sliders. Three kill switches are included for bass, mid and treble on each channel. Other pro features include two-band EQs per channel, high output to headphones, Cue Mixing, Split Cue Monitoring, and a clean signal-to-noise ratio. It is equipped with two phono and two line inputs. MSRP: $99.99

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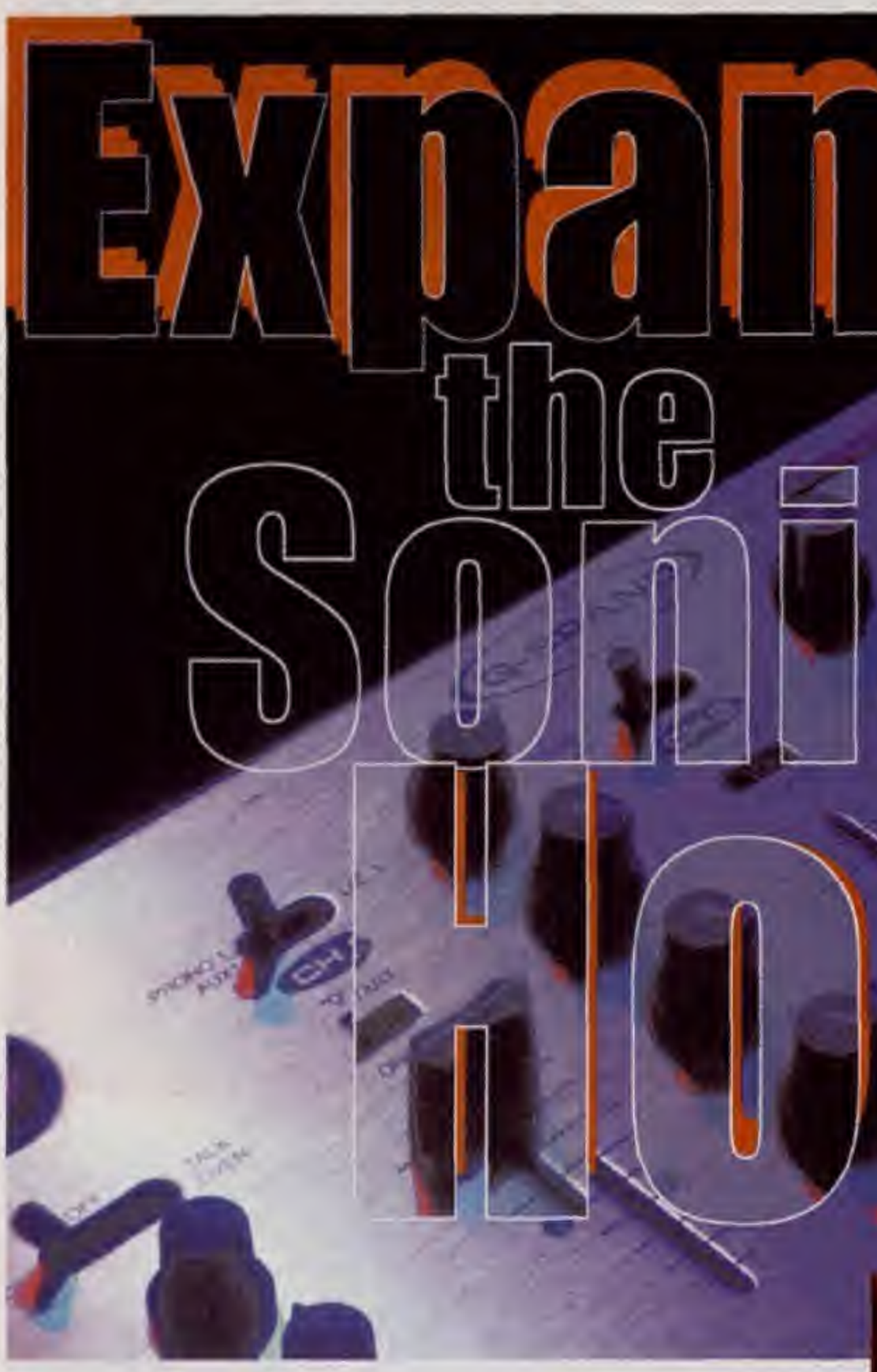

By Dan Walsh

In the midst of all the clamor to make Mobile DJ systems ever smaller and more mobile, you may have been left wondering: "Where has all the sound gone?" As good as speaker technology has gotten, smaller speaker systems can still lack the depth and punch needed for beat-driven dance music.

The Q-Spand mixer from American Audio promises to reintroduce the boom to your mini-system. This four-channel mixer has all the basic features you would expect, plus three extra buttons that give you access to sound enhancement effects.

Firm foundation

A classy brushed silver chassis with black lettering contains all the necessary items—with a few interesting touches. Inputs include 3 phono, 4 lines, 3 auxiliary and 3 for mics. You can select between aux and phono for channels 1 through 3 on the back panel, while your line or aux/phono selector is easily accessible above these channels on the front. This subtle touch

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helps streamline the front panel controls.

Another useful design element is the line/mic configuration for channel 4. This gives you fader control (rather than knob) and three bands of EQ (instead of two) for the mic on that channel. The other mics have volume knobs and treble/bass controls. The crossfader is a replaceable Feather Fader Plus™ model with VCA fader control. This works with the American Audio "Q" Start system to enable auto-starting of American Audio CD players with fader movement. Each channel fader is also equipped with Fader "Q" Start, which can be switched on and off with front panel switches. The system also allows auto-return to preset digital cue points. A sweeping fader curve control knob (rather than a limited selector switch) is provided.

Other standard features include: balanced XLR outputs; volume, talkover; gain knobs for each channel; a channel assign switch with off setting; split cue for the headphones; zone volume control; cue mixing and level knobs; cue buttons with LEDs for each channel; master balance knob; 12V BNC light connector for a gooseneck light; and a Neutrik™ microphone connection (1/4"/XLR). The Neutrik connector is a newer type featuring a protective dust/dirt flap. American Audio even threw in some dust caps for the unused RCA inputs. Also included is an independent light control signal output (1/4") for touch panels and chase controllers. The unit measures 19" x 7" x 3.25" and weighs 8 pounds.

I found the Q-Spand to be solid all around, in reference to the basics. There was no perceptible noise (its signal-to-noise ratio is listed as >85dB) and all faders and switches functioned smoothly and quietly. The cue section was intuitively laid-out and easy to use. The Feather Fader Plus makes the Q-Spand a good basic tool for any flavor of DJ, whether scratch/battle, club or mobile.

Like, wow...

What makes this 19" box unique is the addition of three little buttons on the right side of the front panel. These little buttons have a large effect on the sound that will come out of your speakers. They enable a number of sound enhancement effects created by and licensed from SRS Labs.

At the top of the column is the 3D Stereo button with a "width" knob. According to the manual this effect "retrieves the spatial information from recordings and restores the original three-dimensional sound field...Like live performanc-

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PLX 3002	550W	900W	1500W
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2Ω: 1 kHz, 1% THD

QSC™ AUDIO

es, SRS has no critical listening position (sweet spot). Listeners can move around the room and continue to be immersed in full three-dimensional sound." I found this to be an accurate description. The 3D Stereo effect is meant to apply to the high frequencies.

Next is the TruBass™ button, with a level knob, which obviously affects the lows. The TruBass™ circuitry "actively monitors the low-frequency content of the audio signal and optimizes the frequency and amplitude spectrum of the output signal to enhance bass perception," according to the manual. I found the result to be a pleasingly punchier bass on most of the material I tested.

These effects can be utilized together for a full range of sound enhancement, if you need it. (Note: the headphone mix does not include the effects.) In contrast, the last button can only be activated by itself—with good reason.

The WoW™ button combines the two effects previously mentioned, but the final result goes beyond what I achieved by simply pressing those two buttons. Again, the manual, which is essentially quoting SRS Labs' description of the technology, says it succinctly: "...the processing of the spatial cues surrounds the listener with a holographic representation of the performance." In extremely oversimplified terms, SRS came up with some algorithms which look at the difference between left and right signals and used that information to make the sound coming out of your two speakers feel more like sound naturally bouncing around in a room.

Believe the hype

"When we hook up the Q-Spand to a system with two small 6-inch speakers, people are totally amazed," says John Brown, American Audio's national sales manager. "They keep asking us where we've hidden the additional speakers." This may appear, at first glance, to simply be some typical new product hype to avoid in a review. However, I've included this quote only because I had exactly the same reaction when I heard the Q-Spand for the first time at the 2001 Winter NAMM tradeshow.

While SRS effects have been included in many consumer audio systems, they don't come across as cheesy afterthoughts in the Q-Spand mixer. Actually, after hearing the results in this American Audio unit, I gained an understanding of the difference between the SRS technology and the typical "bass boost" found on so many stereo receivers. On the Q-Spand, the technology is seamlessly integrated into the solid foundation of an American Audio mixer.

If you have a small secondary system or an MP3 system that is lacking some oomph, the Q-Spand could be the mixer upgrade that you didn't even know you were looking for. For those on a strict budget, or if you just don't want to add extra boxes to your rack, this mixer could stand in admirably for those dedicated sound enhancement rack modules you've been avoiding.

The Q-Spand's MSRP is $399.95. For more information, contact American Audio at: 1-800-322-6337; fax: 323-582-2610; 4295 Charter Street, Los Angeles, CA 90058; www.americandj.com.

PROFIT, PASSION, PERFORMANCE AND POWER

Mobile Beat DJ Show Seminars: *more than info- it's a movement*

The New Millennium DJ...Unleashed!

By Warren Pease

It began with a few gentle waves breaking up the quiet surf of the DJ industry. The place was Las Vegas, Nevada. The event was the 1998 Mobile Beat DJ Show and Conference. A quartet of DJs from southern California, led by Robert Taylor of Taylor'd Entertainment, were entrenched in an open discussion on the state of the mobile DJ profession. The room was about half full. As each speaker addressed the gathering, another blast of icy water hit the collective nerve of the Mobile DJ profession. Word spread quickly. Attendees gathered from all parts of the Tropicana Hotel and long before the discussion ended, it was standing room only.

What was it that attracted so much attention? Simply stated, this group of DJs had come with the single purpose of identifying and quantifying the common problems that were keeping the Mobile DJ industry from becoming a true profession in every sense of the word. Support from the attendees was virtually universal.

One of the speakers on that panel four years ago was Mark Ferrell, whose carefully crafted sermonette honestly addressed the need for DJs to raise their rates to a reasonable level for what they do, and to start getting the respect they deserve. It was met with a standing ovation and was the catalyst for a movement that has now grown beyond just Vegas or Southern California. The need to raise the standards of the DJ profession is being talked about all across the US. Ferrell has now been joined by Todd Mitchem, DJ Dr. Drax, David Van Enger, Randy Bartlett and notable others, each with an essential role in the crusade. Ferrell and Mitchem have now hit the road to bring the message to the masses.

What Ferrell calls "The Movement" is all about synergy. It's a group of individuals, each with their own area of expertise, working together to bring a message of unity, professionalism, quality and professional worth to DJs across the US. At the recent Mobile Beat DJ Show and Conference in Chicago (June 26-28, 2001), the themes of profit, performance, power and passion were woven tightly through every seminar presentation and networking workshop. DJs were being encouraged to believe in themselves, accept responsibility for what they play and do all they can to be the best entertainers they can be. The rewards will come not only in terms of higher rates, but in getting the respect they deserve. For a growing number of DJs, the message is seen as key to success in the coming years. Others, however, still view many of these concepts with fear and pessimism, opting to fight the growing tide and be dragged into the future, kicking and screaming.

Prophet of profit

Mark Ferrell started out as an announcer in amusement parks and progressed into radio, picking up club jobs and commercial voice-over work along the way. "Because I entered the Mobile DJ business from broadcasting," he recalls, "I had a sense of value for what we were doing that didn't match up with other DJs in my area. For example, I used to do the Black Angus (restaurant) commercials nationally. I would show up at the studio in professional attire and be greeted by the production assistant and rep from the ad agency, and be offered a beverage...very professional and very nice. We'd go over the script, do a few takes and I'd walk out a thousand or two thousand dollars richer. When you contrast that with what a Mobile DJ does, it's a lot different...not just from the work standpoint, but from the respect standpoint. When I walked into a studio, I was treated like a professional, so when I walked into a hotel and couldn't get a table, no matter how professionally I presented myself, it was horribly frustrating. I intended, when we started our company in 1989, to make a living doing this, not to make it a hobby. That's when I started raising rates, and as I raised my rates my clients then became my best advocates...they were spending a lot of money for me to do what I do...for them."

While his talks go far deeper than just rates, Ferrell frequently throws around the twelve-hundred-dollar figure as a base, stressing that it is totally market dependent. "Throughout my entire first session," he says "I'm talking about checking your market numbers. How much does a veggie platter

cost in your market? Run the numbers in your market and do a business plan that fits you. There are DJs out there charging today what they were charging three, four and five years ago. With the cost of living, they are making less now than they were then! It's ridiculous. As a cheerleader, what I'm cheering is 'Hey DJs, LET'S BREAK EVEN!'"

Obviously, this Orange County, California DJ didn't invent the idea of the twelve- or thirteen-hundred-dollar DJ. *Mobile Beat* has been profiling DJs who charge comparable rates and more for the last decade. In fact, a recent feedback letter to *Mobile Beat* from a large East Coast DJ service sarcastically stated, "If we bought into what Mark Ferrell is saying, we'd have to lower our rates."

Ferrell's counter to such a comment is that services that charge what they *should* be charging are the exception, not the rule. His message is for the masses. "What I'm talking about is unity. If everybody raised prices and the level of quality all at the same time, then, as the tide rose, all the boats would go up—the yachts, the dingies, everything. So, for the low-end, three-hundred- dollar guys, I'm saying, if three hundred dollars is what it costs to rent the equipment, then what value are you placing on yourself as either a music programmer, coordinator, DJ or MC? Personally, I think that the equipment alone and the rental of the music is worth six hundred dollars. I don't try to represent myself as any great talent and I don't really think that I am. I provide the basic five things that every professional DJ should...MCing, music, planning, coordination, sound reinforcement. If you're going to call yourself a professional, then that's what you need to provide and that's worth twelve hundred dollars on a national average...maybe eight hundred in the smaller markets. The biggest problem is that I'm talking to a group of people who see themselves as 'just a DJ.' I hate that phrase. 'Just a DJ' is doing about 95% of the events. 'Just a DJ' MCs, programs music, builds sets, does smooth transitions, and carries the equipment around! I'm trying to get 'just a DJ' to recognize...all the things he or she does. The biggest hurdle is believing what they're worth. They realize it when they see the comparisons, but they have a hard time believing it."

Dale Carnegie once said, "No one ever kicks a dead horse." Having been on the receiving end of more than his share of kicks, Mark Ferrell, 44, has experienced this as much as anyone who has tried to push for positive change, regardless of the circumstance. Within the pond known as the DJ profession, Ferrell has become a big fish, and there are those who envy his position. Some of his harshest criticism has come from an anonymous group of misinformed Internet chat board users who have tried to shred Ferrell with harsh personal attacks and challenges to his credibility. If he'd been accused by those who have heard him speak, purchased his tapes and diligently applied the principles, it would be a different story. "There is so much information in the six hours I have", he says, "it's twelve years of what I have done to get premium rates and service my clients...there's no way someone can sit through one, two or three sessions and absorb it all."

When Mark Ferrell shares his message in a live seminar atmosphere, people listen, take notes, and often keep him in the room for hours of Q & A. Ferrell has found that the Mobile Beat shows, which emphasize positive ideas and concepts tailored for DJs with the passion for building their businesses, are the perfect platform. For regular attendees of the shows, his face may be becoming quite familiar, but his message is continuing to evolve, becoming more universal and applicable.

So what is Mark Ferrell's motivation? Why does he frequently walk away from potential bookings to bring "The Movement" to DJ groups across the US? Is it for the cash? While Ferrell hopes to eventually profit from related enterprises, he is quick to admit that for five years, every time he's come out to speak (with one exception) he's lost money, using his DJ business to subsidize "The Movement."

Is it because he sees himself as the next Zig Ziglar? "I am primarily an entertainer," Ferrell says. "I am a far better wedding DJ than I am a speaker. I'm doing this because I feel I have to. I'm a faithful man, and I think that we're all given things to do...whether we choose to do them or not—it's still our choice. That's one of the freedoms we're born with, as God's children. If I don't do this, who will? The driving force for me is to see our industry recognized as a legitimate career choice...as a profession with the status and the income and the respect that comes along with that title."

Mark Ferrell is a businessperson who has found himself in a business hungry for change. Rather than give up and try something else, he's taking a Napolean Hill approach. He's a big thinker, he has a vision, he sees a day when all DJ business owners will be treated with the respect of any CEO, with incomes that support the finest life has to offer, gathering for conferences in Cancun and Maui. It's a message that's giving DJs the encouragement they need to take their businesses to a new level of profitability and personal satisfaction. What could possibly be wrong with that?

Pundit of performing

Complimenting Mark Ferrell's message of, "Get what you are worth" Todd Mitchem burst on the scene last year with a battle cry of "Be worth more!"

"As a performer myself," Mitchem recalls, "and having worked at many levels with DJs and entertainers for many years, I came to understand that being a DJ, an entertainer, and a mobile professional is a skilled art form and not just a throw away kind of profession. Once I realized that, I knew that I could offer something. I am not teaching people how to do a specific routine or specific type of event...I'm trying to take it more on a psychological level and teach them how to analyze the audience, to understand why things are working or aren't working and learn how to be more in control of events as a whole. I give them specifics on how to be more in control of the audience and how to create their own original material, their own contests and routines."

While he now lives in Southern California, much of Mitchem's experience was gained during his days at Chicago's Excalibre nightclub. His biggest challenge was to keep the entertainment fresh and unique night after night. "I try to get DJs to look at themselves as professional entertainers who are expected to put on a production," he says. Like Ferrell, Mitchem takes quick exception to anyone who refers to themselves as "just a DJ." "When someone says that to me," he explains, "my response is, well, if you are 'just a DJ' then that's *just* your music, and that's *just* your equipment and they might as well kick it and take it—what do you care?" You just told me you are not important." I want people to understand that what they do is impactful. They'll get the respect they deserve if they start to understand the importance of taking stock and investing...learning how to be a really good performer. I'm amazed how much people spend on music, equipment, lighting, vans, trailers and all the things they need, but won't spend five minutes on trying to figure out why, when they do an introduction, no one listens to a word they say. It's the person who says to him- or herself, 'I'm not important enough to render a service that high in quality...I'm just here to have some fun and I really don't care what happens in the final outcome.' That type of thinking is dangerous for the DJ industry, just as it is in any industry.

In his seminars, Mitchem's mission is to demonstrate things that will help all attendees improve their performances, regardless of their style. He's not out to clone himself, but rather to equip DJs to be better at what they do, to take control and to have a greater impact. In formulating his presentation, Mitchem's emphasis is on providing his audience with information they can apply. Showing how, for example, to address an audience more specifically to get the response you want.

In contrast to Ferrell, who was unknowingly thrust into a position of leadership in the profession, Mitchem admits that, in order to be heard, he had to come in hard, with a good message, if he wanted people to pay attention. "My intention

from the beginning was to make a big impact," he recalls. "There hasn't been much negativity toward me. However there are those who reject the message because they just don't want to do the work and think they can't do it. That's why I stress at every seminar that I'm not trying to hurt anybody or break anybody—I just want them to be better. Every time a DJ improves, it improves the public's perception of DJs in general and that's a lift to the whole profession."

Still, there will always be those who question just how universal Todd Mitchem's interactive training is. What about those in the DJ profession who specialize in weddings, have a well constructed and rehearsed "schitk" that works for them and basically do an exceptional job show after show. "Weddings," says Mitchem, "are the bulk of what DJs do, but I know from my own experience that weddings represent just a small percentage of what they can be doing. I've done corporate events and concerts, gigantic things as well as interesting things like auctions and smaller events that are very different than being at a wedding."

"As people begin to challenge their abilities, they'll begin to branch out into these types of events that happen everyday of the week, not just weekends. They'll start to realize there are things out there other than just weddings. If they want to diversify and really make their business grow, they need to know how to do these types of events. Speaking of weddings, I think there will always be a contrast, there will always be people who don't want a high level of interaction between their guests and the DJ, but it's also a matter of educating the clients. When a client says 'I don't want any interaction,' they're not saying "I don't want you to be fun,' what they're saying is 'I don't need you to put on some goofy hat like I saw at my cousin's wedding and act like an idiot.' They're not educated on what interaction is. Everything is interactive, even if I'm out there with just my music and my microphone and I'm not on the dance floor teaching some wacky dance. I'm still interacting—I'm still trying to get them to respond. It's all about customizing the interactivity to the client's needs and using that as a sales tool and a way to make more money."

Doug Cox at the podium

Addressing those occasions DJs find themselves in front of an unresponsive crowd, Mitchem unapologetically responds that there are no bad crowds, just bad entertainers. He softens that blow by saying that there is always something the entertainer can be doing to make the event interesting for the audience. "We tend to think that unless we're out on the dancefloor with 500 people dancing and clapping their hands, it's not a good event. But, doing a series of contests or fun things that people are interested in still makes for a successful event—it just makes it in a different way. The crowd may be having a great time while the DJ perceives the opposite, just because he wasn't following up and talking with them and being out there. DJs need to prepare for these occasions in advance and know how to take control of the...that's what we do in my seminars."

Power broker

While not a DJ, and not directly a part of "The Movement," Doug Cox has a proven ability to motivate mobiles. His insightfully honest keynote talks, such as the one that opened the 2001 Mobile Beat DJ Show in Chicago, mix moments of laughter with quiet times of contemplation. His presentation may change from show to show, but this basic point is always the same: DJs are the power! "Any disk jockey who has been working for some time," says Cox, "is aware of the power they have to move a

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group of people. It may be a small group at a wedding, or seven, eight or nine hundred people at a corporate event. The DJ has the gift to move the audience. So the question becomes, which way to do you move them? Where do you take them? I want DJs to understand the power they have...and that they need to be careful not to misuse this power!"

Doug Cox

Doug Cox made his first appearance before a crowd of Mobile DJs five years ago to the Mobile Beat DJ Show and Conference in Las Vegas. Since that time, he has gained a solid general knowledge of the Mobile DJ profession, and has come to know many of the attendees by name. "I find myself now speaking more directly, because I know them, their experiences and challenges. These people deal with the public and that can be tough. There's always what I call a 'sour cherry tomato' in the crowd that you'd love to spit out...but you can't. It's a people business, and I want to help them develop their ability to see the best in every situation. But in all honesty, every time I speak at a Mobile Beat show, I think I learn more from them than they do from me."

While much of his presentation in Chicago focused on the power within each of us, Cox also views the power of the DJ in a more literal sense. "I think one liability some DJs have is trying to overpower the audience. You can turn it up and turn it up to the point where they're going to be deaf. It's like a CEO who doesn't know how to lead the company, so he compensates by demanding lots of reports, only to end up with sales people who are writing reports instead of orders. The same thing can happen with disk jockeys who feel their audiences aren't responding, so they compensate either by cranking up the volume or yelling things at the crowd. Rather than trying to drag the audience up to their level, which typically just annoys them, they should be looking for the common denominator...drawing attention to the lyrics of a particular, appropriate song, for example. The softer approach works much better."

Cox says he gained his own insight into people through a variety of negative and positive experiences. The son of an alcoholic mother, he made the choice early on to be supportive of his mother and not condemn her. "By the time she died," he recalls, "my mom and I were very good friends. Once I learned how to be friends with an alcoholic person who was that close to me, that philosophy prevailed in my life."

Asked if he finds any frustration with attendees who fail to get his message, the former KRLA (Los Angeles) radio program director says, "There are always going to be people who don't get it—for now. That's something I've come to accept since the first time I spoke. You treasure fond memories, but that's only history. You look with hope to the future but that hasn't gotten here yet. So you act in the moment. I think I'm doing the best I can in the moment and so are the people in the audience. DJs, painters, hairdressers, songwriters, and performers are all artists and the last thing on their minds is 'I'm a business...I'm the executive vice president of a wonderful business.' I have learned to interpolate and bring the wisdom of the business community to them. I sprinkle it throughout my talk and I don't get heavy with it. You do need to have a plan, you do need to look forward —and then act in this moment."

Cox, who is 63, is just as full of energy and electricity at the end of his 90-minute talks as he is when he hits the stage. "I spent about twenty years, because some hippie said it was a good idea, studying the Sermon on the Mount. What I discovered is every great seminar or company that I've ever known or worked in kind of lives by those principles. They are a business application of the inside teachings of a guy named Christ. I think about that when I go on, and I also think about my daughter and ask myself, 'What would she want me to do?' Do I slow down or do I go up there and try do something special. I choose to do the latter."

Cox's daughter, Barbie, died in a traffic accident at the age of 21. That was 19 years ago. "This would have been her 40th year," Cox shares, "So this year I was effected very much by it. Songs and music touched me more. I didn't realize until her birthday that it was on my mind a lot. Barbie was a kind of Christmas kid. She showed up with packages and gifts and if she didn't have money, she made gifts. She made the family special just because she arrived, so her untimely departure made me look at my own mortality. For a period of time I was afraid to fly because I realized that if my daughter could die at half my age, so could I. But you know, I had to figure out how to survive her death and what I figured was, I'll always be me, I'll always be her father, but I do try to perform up to the standards she would have set."

With regard to today's music, Cox says that the music a DJ chooses to play displays to the crowd the depth of that individual's standards and the importance they put on cultivating a good reputation. "In the moment a DJ chooses to pull back on a song that suggests molestation of women or children, there's another song that's just as hot that doesn't have such a negative message. When young people say to me 'It's progress...don't be such an old man' My response is, 'It's progress if the water is better, if the wind is better, if life is better. If the abundance in the family is better, if children's lives are better, if they are better educated, if we live with less fear—then it's progress. If it is anything less than that, it is not progress; it's the beginning of the end, and there are many songs today that address the beginning of the end very, very clearly."

DJ Dr. Drax

Positive and passionate

Introduced first at the Mobile Beat winter show in Las Vegas last February, DJ Dr. Drax is easily recognized by his signature iridescent and pinstripe suits. Drax was attracted to the Mobile DJ profession just 9 years ago. Now 45, he operates a full-time service in Southern California. He says that becoming a mobile operator in his mid-thirties has allowed him to apply experiences gained from earlier job situations. For example, his interest in the technical end of DJing was sparked by his involvement with Radio Shack during the 1970s. Ultimately, his motivation to build a DJ business came from his love for entertaining and the satisfaction of bringing people happiness and laughter.

When Dr. Drax speaks to roomful of DJs, his goal is not only to educate, but to challenge. At Mobile Beat Chicago, his two-part presentation "The New Millennium DJ" was based on his perceptions of what are fast becoming the expected qualities of a DJ. "I think the clients are requiring more from DJs," he explains. "They expect people to be more entertaining, to deliver a show, not just spin tunes. Technology facilitates freeing the person to be a better entertainer. Clients are looking for solutions...We bring the Oscars to their event. We make a rock show happen. We energize them and take them away from the here-and-now and transport them to the fun zone. We make their special events happen in a way that makes lasting memories. We bring love into the room. That is priceless."

As one of the first DJs to experiment with digitally presenting his show, Drax ran into a myriad of challenges. He recalls, "I wanted to go digital to avoid the 'two-and-half-minute shuffle'—the dance you do when you really want to be entertaining, or discussing something with a vendor or a client, and have to get back to the booth to start the next song. I wanted to utilize my entire library, as I had music in many forms. I wanted something that would say 'Wow!' in the minds of prospective clients. When I started, there were no cool DJ tools, nothing that would mix, let alone do the things we do today. I chuckle when I hear guys today complaining about how long it takes to rip and encode a CD into MP3! In the beginning, it would take about six times the playtime to rip and encode a CD. Now I can do in 5 minutes what used to take 5 hours!"

Going back nearly a decade, Drax remembers playing CDs thru a PC. He then went to playing .WAV files, using tracks taken from vinyl. He then moved to proprietary encoded files using DOS-based applications, utilizing large, multiple-tape drive storage systems, similar to broadcast setups. When MP3 came along, life as a digital DJ improved greatly. "When I first started spinning MP3", he says, "a 2GB hard drive was considered to be huge! I laugh now as I push over 700GB! Back then, you had to make decisions on which tracks you would carry and which you wouldn't. Today, you can carry everything you consider useful. You always have your whole library with you.

Along with his technological presentations in Chicago, Drax showed his true passion for the profession by leading a special open discussion entitled "Stand For Something." From his soapbox, Drax expounded his views on a variety of moral and ethical topics that concern DJs and how they are perceived. Well aware of the fact that many of the things he was bringing to light could spark controversy, he says it was something he just had to do. "What prompted me to do that workshop," he explains "was watching young kids show not only a lack of respect for themselves but for each other as well...seeing kids having virtual sex on the dance floor. It's only getting worse as time goes on: witnessing eleven-year-old boys disrespecting their mothers—making the actions as if they were the real slim shady; watching them refer to young ladies as b**ch and ho. I decided that I was not going to sit idly by and do nothing. My heart would not let me...I decided to see where their belief systems came from, to explore where their pop culture came from. I have spent the past 10 months developing the message that having standards and integrity regarding what we play is an important part of raising the respect and value of our industry.

"My first goal was to get people to realize that everything we do as DJs sends a message, communicates a feeling, an emotion. Music is a powerful communicator of ideas. To get people to accept responsibility for what they play was a major hurdle. Many were surprised when I said that playing something lewd is the same as saying something lewd. I sought to encourage personal responsibility, to get them to search inside themselves to define what they believed in; to reflect back on their standards, their faith if they have one, to their sense of social conscience; then to modify or adapt their shows to be in harmony with their inner values. Power comes when one is well-centered."

Most apparent at the Chicago DJ event were the high number of DJs in their early to mid-twenties seeking advice on how to build their businesses. Dr. Drax says that essentials for these seekers are the desire to succeed and a decision on how DJing fits into their lives. "Whether full-time or part-time," he advises, "sit down and create a solid, realistic business plan. Set goals, define accounting and financial issues, set budgets, develop written standards and stick by them. Know who your clients are and what they want. Then deliver more than they ever could have expected. Spend time rehearsing what you do. Learn to have a plan for every contingency at a show. Take sales training courses, acting and improv classes. Learn to write scripts in a manner that is effective. Learn to stretch yourself beyond your comfort zone."

In the final analysis, the good doctor makes this recommendation: "Be passionate about what you do, what you believe, what you stand for. Personal internal integrity will resonate with your clients. New business will flow. Get into the habit of being at essential industry events like the Mobile Beat shows. Join a DJ association and join because of what you can give to it, not based upon what you get. There is too much 'what's in it for me?' going on. Give of yourself to your community; do at least five gigs a year for free, for worthy causes. The personal rewards are incomparable. Stand up for those who cannot stand for themselves. Help others, even if you're on the way to a gig. Surround yourself with those who are doing better than you, those who are already doing regularly that which you seek to do. Listen to those who have maturity and reason, then discard the rest. Be positive in public. Everyone loves an upbeat person. Have a glad heart: life is truly better when you're happy with who you are.

Profit, performance, power and passion

These are a few of the people who have become well known in the DJ community as leaders of positive change. Each has a different focus: increasing the profit margin; improving performance skills; or harnessing the power of new technologies and ideas. All are passionate about the need to move the DJ business forward toward the goal of acceptance as a true profession.

According to Show Producer, Mike Buonaccorso, "The Mobile Beat DJ Shows have spawned a movement with a message that DJs have been hungering for. We have taken and will continue to take a strong advocacy role in promoting this movement and will focus heavily on the content of our seminars. The days of throwing four people together and calling it a seminar are over. Most importantly, Mobile Beat shows are the place for you to share ideas and energy with peers who are serious about moving the DJ industry forward. The passion is contagious!"

The next Mobile Beat DJ Show and Conference will be held at the Tropicana Hotel and Casino in Las Vegas, NV, February 19-21, 2002. Information, including featured speakers for the event, can be found at www.mobilebeat.com and in the pages of future issues of *Mobile Beat*. Warren Pease is a freelance writer and owner of "Give Pease A Chance" DJs in upstate New York.

At the Show

The 2001 Mobile Beat DJ Show and Convention

Mark Robert, *Ultimix*— Fabulous! The people there were friendly. It was great.

"The product deals here are hot," said Big! Entertainment's Patrick Burley. Hailing from Menominee, Michigan, he has been to almost all the Mobile Bear shows, in both Las Vegas and in Cleveland. Of particular interest he found the communication with others in the industry without the sword of competition hanging over one's head. He also likes meeting with the product representatives face-to-face and getting his questions answered in real time.

Robert Fujioka, *Remote Solutions*: We've been aimed primarily at the consumer market and this was our first exposure to the DJ market—it was very exciting.

Bill Guler, *Hot Hits*: Excellent...great location, great turnout. The people there were decision makers. They were there to see what was around and to buy it. I'm happy with everything!

Teeroy Caldwell found himself particularly interested in how different markets throughout the country have different ideas and needs. He was particularly interested in listening to Mark Ferrell. Before the show, he understood the theorys by taking in the live seminar, he learned how to implement it. Teeroy came in from Omaha, Nebraska.

Bob Allen, *Pro Sing*: It was a good show. We saw a lot of young DJs who were there for the first time, as well as veterans. It was really good for us, because a lot of DJs are adding karaoke and need reasonably-priced players and software and that's just what we have. I loved the location.

"I learned a lot from Todd Mitchem," said Art Carlson. He and his wife LeeAnn, hail from Springfield, Illinois. He was particularly interested in getting the latest information on products and interactive activities in the exhibit hall.

Dean Lichtenwalner, *Creative Imagineering:* We saw a great group of people—a lot of new people—and they were very interested in what we had to sell.

Brad Feingold, an exhibitor working with ProDJ.Com, sponsors of the pre-show Welcome Party, proudly displays a t-shirt containing an undeniable nugget of truth.

Bobby Morganstein, ***BMP***: This show was fantastic. I was expecting certain numbers in my head and it was triple what I expected. I'm ecstatic!

Universal Sounds, Inc. from New Berlin, Wisconsin, looked dapper in their marching t-shirts. There was no doubt about the enthusiasm of this large group. The 17-member staff was proud of the shirts—the products of their own creativity. Specifically, they enjoyed the information imparted by the speakers and enjoyed the concentrated seminar program. They particularly liked the fact that there were more individual speakers than guests.

Vicki Klinger, ***Porter Cases***: This is the first time we have been to a DJ show and I really am enjoying it. We are getting great interest from this market. Glad we came.

This was the first Mobile Beat DJ Show for both Leslie Tunnicliff and Frances Turk of Toronto, Ontario, Canada. "We thought Todd (Mitchem) and Mark (Ferrell) were superb." Frances was particulary interested in the interactive side of the business so for her, "Todd alone was worth it." During an exhibit hall demonstration, DJ Power's Eric Cahill got Frances to laugh hysterically every time he played a horse sound effect, proving that even horsing around at a DJ show can be educational, or at least entertaining.

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Bernie Howard, *Gemini Sound Products*: Good attendance,—they were spending money. Everyone had a great attitude. The hotel was very nice—what more could you ask for?

Bob Lichty, *Crown*: It went very well. We were very busy. We were very happy with the traffic...these are some of the best DJs in the world.

Jay and Julieta Foreman came to the show from Wauseon, Ohio. "We try to find tips for improving our own performance in the seminars," said Jay. "We look to the seminars for building blocks." Their favorites this time around were "Icebreakers" and Todd Mitchem's seminar.

Celebrating the success of the "Pizza Dance", Presto Pizzazz Pizza Ovens & Tony Modica's Pizza Dancce served up 800 pizzas to attendees at the All-Star Party and in the Exhibit Hall

Jim Baxter, *Colorado Sound N' Light*: A lot of new people, a lot of new faces who had never been to a DJ trade show. Numbers were good. People were interested—good people.

Dave Kreiner, *"The Source" DJ Music Supply*: Good traffic; the crowd was very much in tune with the new technologies and the new music.

John Terry is a local to the Chicago area, having served Chicagoland for the last nine years. "I come to learn more for both myself and my business," he said, "to soak information up like a sponge." Going by the stage name The Legend, John does a unique show that focuses on well-known rock & roll songs.

Scott Davies, *American DJ*: The show was great; it was a great location—Mobile Beat does it again!

San Diego's DJ Dr. Drax-presenting "The DJ for the new millenium"

From Boston, Massachusetts, Ken Strickland puts on a program that includes video, so he was particularly enthused about DJ Dr. Drax's computer-based DJ presentation that covered how to include video in a show. Strickland specifically came to get answers about video and he got them. In addition, he was very interested in the teachings of Mark Ferrell and felt he gained a lot from Todd Mitchem as well.

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Total Entertainment from Washington, Missouri, brought almost their whole staff to the show in Chicago. "Most companies won't send their staff—we do. To us that's a selling point. The owner won't remember all of what goes on here and each individual has their own way of getting information at the show." They enjoyed talking to other attendees in a non-competitive environment where people are willing to share. "This convention is more laid-back than Vegas," said the group. They have also been to Mobile Beat's Las Vegas extravaganza. "We come to see things that will help us in the real world when we get back."

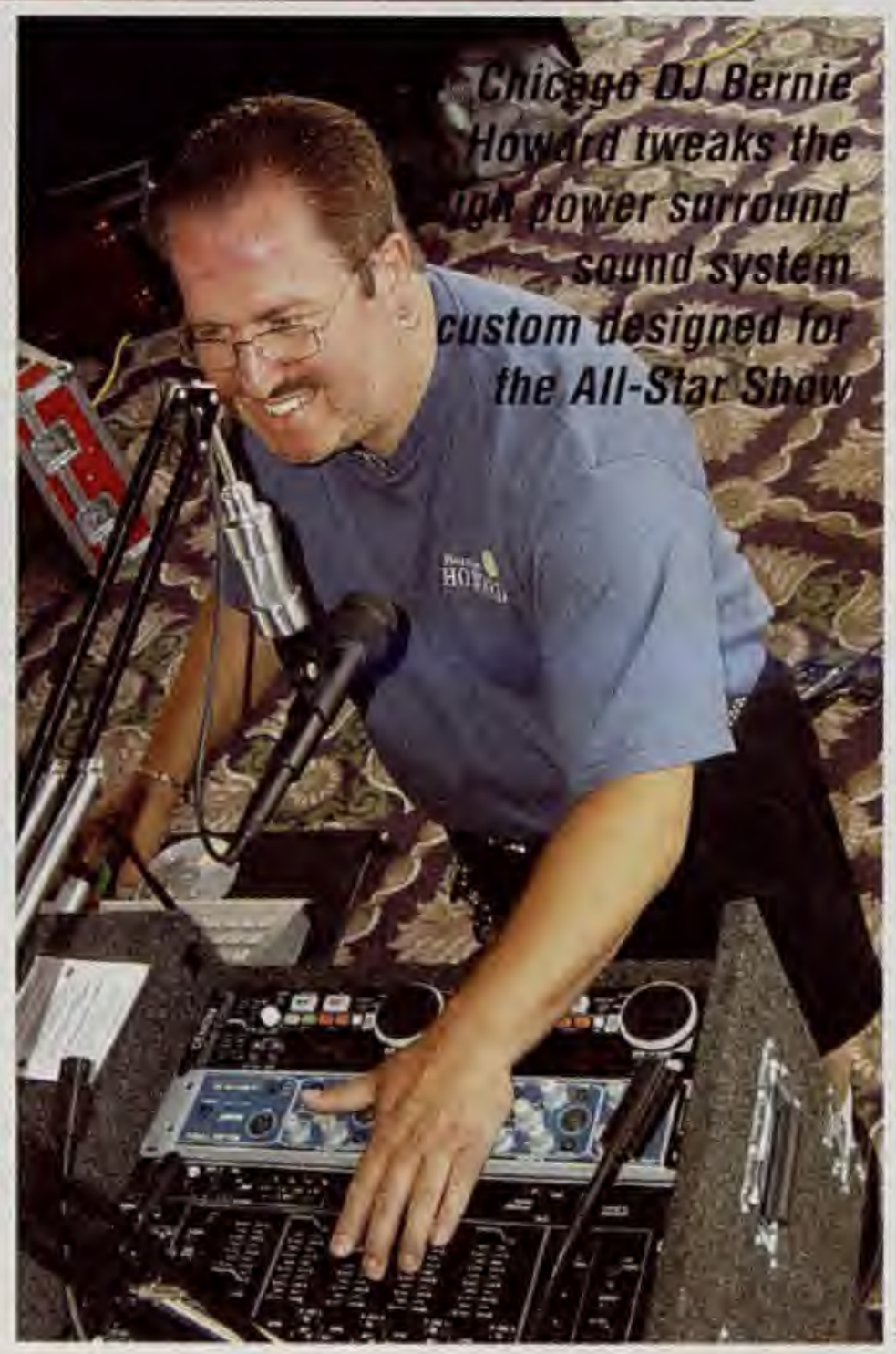
Mike Klancnik, *ProMix*: Awesome! The people from Chicago were great...the people from Mobile Beat were fabulous—when you put the two together it equaled a great show.

Mark Thomas, *American Disc Jockey Association*: I had a good time, talked to a lot of people; a lot of good things were happening. Met a lot of people who want to move in the same direction we are, which is to raise the standards.

Barry Abrams, *Chauvet*: It was an exciting show...the turn out was great and the quality of attendee of much better than at many other shows. They were very knowledgeable and they were staying around to talk and learn.

Musical chairs turns into a free for all at the opening night event sponsored by Pro DJ.com

Dan Rockwood, Brianna Schrader and Jeff Rogers hail from Zenon Entertainment in Menomonie, Wi. They've been to Mobile Beat's Vegas tradeshow before but came to this event specifically for "Icebreakers." They also wanted to see Pioneer's new CDJ-1000, which was demonstrated both on the exhibit hall floor and at the DJ All Stars event. "We came to learn."



Chicago DJ Bernie Howard tweaks the 90K power surround sound system custom designed for the All-Star Show

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Shedding Some Light

An updated version of American DJ's popular 12-channel controller, the DMX Operator II offers some new features: Pan and Tilt Scroll Wheels; a Fog Effect Trigger Button; and Fixture Setting Copying (the ability to copy settings from one fixture to another). Fog Machine Trigger works with three American DJ fog machines: Master Blaster 1000, Stallion and Vaporizer. You'll find 12 individual fixture channels onboard, each controlling up to 16 DMX channels per fixture, for a total of 192 DMX channels. Six programmable chases with fade time and speeds are included. A Blind Function allows users to override chases on the fly. The DMX Operator II includes 8 individual faders, MIDI control, a built-in microphone and remote control. Weight: 5 lbs.; dimensions: 5.25" x 19" x 2.5" (3-space, rack-mountable); MSRP: $569.95.

"Wilder" than the typical moonflower, the new Wildflower from American DJ utilizes both a multi-dichroic colored moving dish inside the fixture and an external rotating mirror. As the internal dish moves back and forth, it captures the brilliant beams and reflects a multitude of sparkling effects in every direction. Along with the internal dish movement, the Wildflower's rotating mirror gyrates on the outside, reflecting the Wildflower's colorful beams in all directions. It offers three modes: Static, Sound-Active, and Continuous Rotation. Weight: 12 lbs.; dimensions: 16.5" x 5" x 5"; MSRP: $199.95

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Omnisistem puts the stress on color with their Stress effect. This new unit projects a ring of light beams in 7 constantly varying colors. It moves in sync to the music as the ring of light randomly opens and closes. You can adjust beam movement sensitivity. The Stress includes a hanging bracket, cooling fan and 300-watt lamp. Weight: 17 lbs.; dimensions: 13.38" x 10.23" x 9.44"; MSRP: $299.99.

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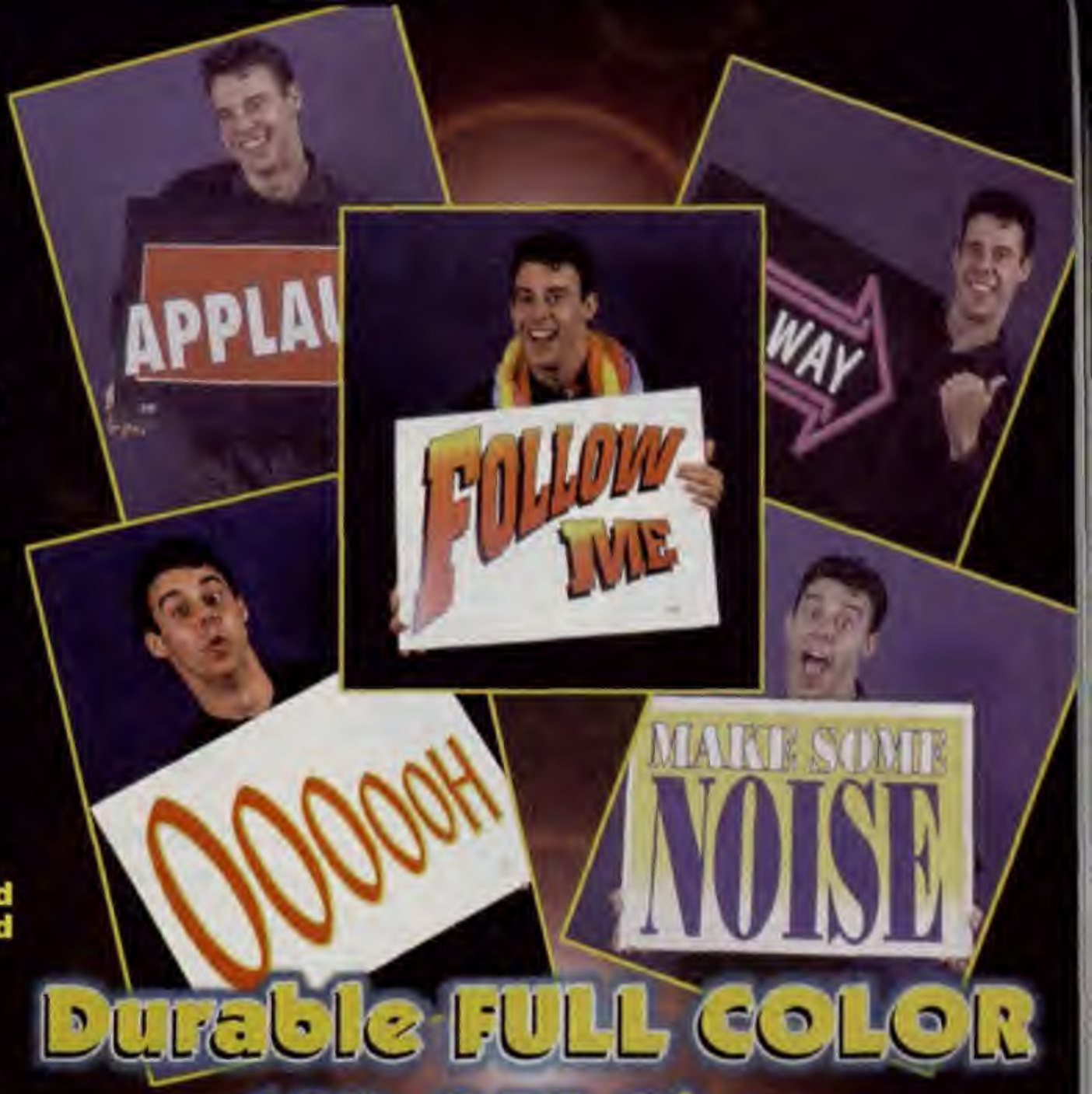

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What's NEW In The World Of DJ Lighting

The TX360B, from Tracoman's Coemar line brings their renowned Total Movement technology, which features continuous 360° X 360° mirror head movement, to a wider audience. Philips MSR575 lamps along with Coemar dichroic cold mirror optics provides light output for long throw applications. You can take advantage of rotating patterns, fixed patterns, fixed colors and strobing. MSRP: $4,165.00

Tracoman • 3000 S.W.42nd St., Hollywood, FL 33312 • Tel: 954-689-8833 • Fax: 954-689-8460 • www.tracoman.com

The new CH-160 Duo Moons effect from Chauvet is a multi-faceted moonflower generator. It features dichroic multi-colored and white moonflowers. It is sound-activated and is also capable of independent movement, including independent flashing and rotation. You can also use it in static mode. Weight: 11 lbs.; dimensions: 11" x 11" x 6.3"; MSRP: $179.99

Chauvet • 3000 N. 29th Court, Hollywood, FL 33020 • Tel: 800-762-1084 • Fax: 954-929-5560 • www.chauvetlighting.com

Chauvet has released a new laser product, the LGG-3000. It is a sound-activated green laser, featuring 16 pre-set geometric patterns. It utilizes 6 mirrors to send its vivid beams around room. A 110v bulb with a green 4.9mW laser diode generates the dancing beams. Great for use with foggers or hazers. Weight: 12.75 lbs.; MSRP: $1,599.99

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If you're looking for an all-in-one, mobile lighting solution, check out the new Mini-Combo 4 Series II from Colorado Sound N' Light, the combo unit specialists. It packs four PAR 38 Hi-Tech Halogen Capsylite lamps, a 100-watt mirrorball system, and a multi-pattern controller with 3-function footswitch into a sturdy roadcase. It weighs in at only 45 lbs. With the included Ultimate tripod and 4 color gels, you're good to go. MSRP: $699.00

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What's NEW In The World Of DJ Lighting

New from Gemini's lighting division (replacing the LQ-123) is the fan cooled Tornado. This is an 38 beam-effect that moves to the beat, courtesy of an adjustable sound activation with sensitivity control. Recommended as a solo unit in a mobile application, or as part of a larger lighting array in larger rooms, the lightweight Tornado, which comes in an eye-catching blue gloss finish, is supplied with two 300-watt bulbs and an adjustable mounting bracket. MSRP: $119.95

Gemini Sound Products • 8 Germak Drive • Carteret, NJ 07008 • Tel: 800-476-8633 • Fax: 732-969-9090 • www.geminidj.com

The new, fan cooled Supervisor from Gemini, replaces the popular LQ-220 effect. Although its name may sound like that of a controller, the Supervisor is actually a full color moving effect unit. It features Sound Activation with sensitivity control and 600 watts of lamp power, producing 40 multi-colored beams that dance to the music. Recommended for larger rooms, the Supervisor is supplied with two 300-watt bulbs and an adjustable mounting bracket. It sports a blue gloss finish. MSRP:
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The new LE-201 Flashbang lighting unit from Odyssey is a 30-beam effect with dual rotating strobes, generating a tumbling "zapping" effect. Its two 50-watt strobe lamps create a wide, room-filling pattern. The LE-201 comes with a mounting bracket and base. Weight. 11 lbs.; dimensions: 18.5" x 15" x 6.5"; MSRP: $344.99.

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Getting Your Rig To The Gig

By Tony Barthel

Need new wheels? Here's an avalanche of liberating choices for your mobile expeditions!

Here at Mobile Beat we're always trying to find a new spin. In this year's mobile vehicle review, instead of dealing with the choices individually, we're going over all appropriate vehicles in order of our preference, categorized by size of gear. This way, you can begin shopping with a list of the vehicles that best fit your particular business.

We'll use three system descriptions as points of reference. The first is a small system: typically, two powered speakers, a source unit (computer system, small cube or side-by-side system) and all the pieces to make that work—cables, music, stands, etc. The second is larger, with possibly a cube or larger rack, four speakers, and some lighting. Add an assistant to help with schlepping and installation. Lastly, our largest system is one that will blow the hair off the seniors standing up front while also blinding them with a phenomenal light show.

Let's get small

Today, it's possible to show up at an event with nothing more than a pair of powered speakers and a very compact sound source such as a computer or mixer/CD player package. In fact, if you've read the article in this issue about our project system ("Shadow System") then you are well aware of just how small a system can be. One of my systems was designed to fit into a Nissan Sentra (sans backup gear or stands.)

Smaller systems can be transported in station wagons, "cute utes" (RAV4, CRV, Liberty) and unique vehicles such as Chrysler's PT Cruiser. Given the diminishing size of DJ gear, you could transport a small but adequate system with compact lighting gear (such as American DJ's Pocket Scans) in the following vehicles and still have room to spare. So here, without further adieu, are our small system haulers in order of preference:

Chrysler PT Cruiser - Last year's cover car is still a big favorite. It's amazing how much gear this baby can hold. Unless you're hauling concert gear, the PT Cruiser is worth looking into. While it looks smaller on the outside, there is plenty of space inside. The four-cylinder engine offers respectable performance and darn good fuel economy. The load floor is low and the interior is tough.

This unique vehicle is either cool or stupid, depending on your opinion. The rear passenger doors are useful, opening almost a full 90°, and there's that large hatchback. The PT is now in full production, so the wait and dealer mark-ups are tolerable.

Jeep Liberty - If you like the functionality of the PT Cruiser but can't stand the styling, you might be right for the Jeep Liberty. The Liberty is the newest Jeep and offers some great fea-

tures for DJs. One of those is one-touch rear access that opens both the rear window and rear cargo door with one pull of the handle. The window flips up from the top while the cargo door is side-hinged. Inside, the Liberty is actually a bit larger than the PT Cruiser. Its load floor is higher than the PT's but the cargo area is a bit larger, so there's your trade-off. Like a typical Chrysler product, the rear doors open wide, making them useful for getting gear in and out—a design element which seems to elude every other carmaker. You can get yours with four-wheel-drive but for those who want to save a buck there's a two-wheel-drive version. The Jeep is available with the same four-cylinder engine as the PT, but with the heavier Jeep it has to work harder. The engine to get is the new 3.7-liter V6. This is an all-new powerplant that gives the Liberty a reasonable amount of kick, although it's no Shelby Cobra. This is one of the nicest cute utes on the market, which one would expect from the company that invented the SUV. The interior seems surprisingly huge, compared to the vehicle's exterior size.

JEEP Liberty

Toyota RAV4 - While the old RAV4 was nice enough, it was almost anonymous. Toyota has taken its reputation for quality and reliability and re-packaged it in a stylish container. Toyota has been doing a great deal of research recently into ergonomics—the science of how people fit machines, and vice versa. It's amazing how easy it is to get one's person in and out of the RAV4. Unfortunately, being rather compact it doesn't swallow a tremendous amount of gear. Before you consider a RAV4 have the dealer let you check to see if your sound system fits. There is a good chance that it won't. Still, the RAV4 is comfortable, stylish and has a Toyota reputation that is tough to beat. **GM Mid-Size SUVs** - Some folks have been scratching their heads as they watch General Motors build some, uh, questionable vehicles. Fortunately, GM's new mid-size SUVs are not among those mistakes.

Offered as the **Oldsmobile Bravada, Chevrolet TrailBlazer** or **GMC Envoy**, they all share a new 4.2-liter in-line six-cylinder engine and four-speed automatic transmission. The features and price tags vary among the three models, with the Chevy as the least expensive and the Olds topping the price charts.

These vehicles have a rather large, comfortable interior. With the back seats folded, much gear will fall in. For a recent press conference in San Diego, I brought four powered speakers, a podium, a mixer and a dolly—all in the back of the Bravada. It is comfortable as can be and offers plenty of luxury

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features. One nice touch was a rear-seat headrest that folds up as the seat back folds down. The Olds also has a rear air suspension that offers a comfortable ride.

Typical of an SUV, though, the load floor is a bit high and I scratched the bumper while loading that stupid podium. No, Oldsmobile wasn't happy. Although not the most efficient vehicles around, GM's new SUVs offer very comfortable interiors, strong engines and use regular unleaded instead of the premium stuff. These are some of the nicest-driving SUVs around and are worth considering.

Dodge Dakota Crew Cab - We've done a full review in the past but suffice it to say that Dodge's Dakota offers a reasonable cargo bed and excellent interior packaging in a stylish box. With a camper shell, this can be an ideal DJ vehicle. Pack the source unit and CDs in the cab, the speakers, stands and other junk in the bed and you're ready to roll.

Mazda MPV - Mazda's MPV is a nice vehicle but a bit small for a minivan. If your system fits, this could be a great choice because the smaller size means lower fuel bills. Avoid the optional VCR unless you want to scratch-up your gear as it slides across the VCR's bolt hole

Ford/Mazda Compact SUVs - Now that cute utes are hot, Ford is weighing in with a model co-developed with Mazda. The **Ford Escape** and **Mazda Tribute** are decent enough vehicles, but suffer from the things that hurt SUVs from a DJ vehicle standpoint – high load floors and smaller cargo (rear passenger) doors.

The reason they've found themselves down here near the bottom of the list is that they just feel, um, ch... inexpensive. Having driven both the Mazda and the Ford, my impression is that the accounting department had a lot of input in the material-choosing stage of development. Maybe that's how the price for each stays around $20,000, even when nicely equipped.

Chevrolet S10 Crew Cab, Toyota Tacoma Double Cab, Nissan Frontier Crew Cab, Ford Explorer SporTRAC - Why lump all these trucks into one category? Simple – they're all pretty poor at handling a load of DJ equipment. After testing every available compact four-door pickup it became apparent that they all read the same book on design and the author was never a DJ. Each of these shares the fact that the back doors don't quite open wide enough to let larger items in. The beds are also a bit short, although they're large enough for the smaller systems.

Chevy S10

Taking the middle ground

Once you start upsizing your sound rig to include subwoofers or more than two speakers, it takes a bit more vehicle to get it to a gig. This is when minivans and pickups start to make sense.

Minivans make a lot more sense than do full-size pickups, simply because they're much easier to load and all the gear is covered. They also tend to get better mileage and, for those with families, the seats can be put back in to transport the munchkins when the gear isn't being used. However, they are more expensive to purchase and several manufacturers have had some major transmission longevity problems with their minivans.

Caravan

Lastly, you can consider a full-size SUV, but these have an insatiable appetite for fossil fuel. They are also the most difficult to load. The load floors tend to be very high and it's relatively difficult to slide gear across the carpet. Generally, the rear passenger doors don't open wide enough to pass gear through. They're also the most expensive of the lot. However, they're "in" right now so there's something to be said for the cool factor.

Chrysler Minivans - A lot of DJs drive Chrysler minivans for good reasons. With the available sliding doors on both sides, the multitude of body styles, and the variation of trim levels, there's a Chrysler minivan for almost all tastes and budgets. Sold under both Dodge and Chrysler brand names, these versatile vehicles offer a lot of cargo and people-handling ability.

For 2001, Chrysler improved their minivan lineup. With the old adage "if it ain't broke, don't fix it" in mind, the vans were altered only in areas where owners asked for changes. For example, take the optional power tailgate and power sliding doors. Got an armful of speaker cables or music? As long as your hand can find the key fob remote, one touch of the button and you've got the door open. That's cool.

Minivans are among the best choices for DJs because of their low load floors, multiple doors and relatively decent fuel economy. The longer "Grand" versions of the Chrysler and Dodge vans can handle a tremendous amount of cargo, but even their shorter brethren are quite capable.

Ford Windstar, Honda Odyssey, Toyota Sienna, GM Minivans, Nissan Quest/Mercury Villager - All of these vans can essentially be lumped together into one mega category. While minor differences exist between them, they've all done such an admirable job of copying the Chrysler vans that they're very similar. The Toyota's a little bit smaller

than the rest and the Honda is almost huge, but there are no other tremendous differences in these vehicles. All of them will do an outstanding job of getting gear to the show and can double as kid transports during the week.

Toyota Highlander - As you can see, most SUVs have issues when it comes to being the perfect DJ vehicle. Loading is somewhat difficult in most, fuel economy is poor and the complexity of the mechanical systems tends to translate into higher repair bills.

Recognizing how "real" people use SUVs, Toyota has taken their ultra popular Lexus RX300 chassis and built a Toyota around it. This new vehicle, the Highlander, offers a relatively spacious interior on a chassis that has already proven itself. The rear doors of this vehicle are large enough to load in most mid-size DJ gear. There is also a hatch at the back so loading isn't very difficult. This vehicle was specifically designed for passengers rather than for off-road use and it rides and handles accordingly. It's exceptionally smooth and comfortable—almost luxurious. While not as luxurious as the Lexus on which it's based, it offers more interior and cargo space at a price that makes it affordable for regular folks.

Buick Rendezvous, Pontiac Aztek - Have you ever met twins where one of them in very attractive and the other is the last one to get asked to the prom? Well that's sort of the story with the Buick Rendezvous and Pontiac Aztek. Both offer almost minivan-like utility, which makes sense since they're based on GM's minivan platform. While styling is always subjective, someone at a press conference for the Aztek commented, "I guess we're losing the war on drugs." How horribly offensive—I must have had one too many lattes.

Each model offers a decent amount of room for gear. The myriad of pockets, storage bins and other spaces make them practical vehicles while their cargo bays demonstrate their minivan roots. However, since the sliding doors are gone in favor of swing-out doors (like a

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car door), each offers less access to the cargo than a minivan would. The swoopy rooflines also limit some cargo capacity as well.

Somehow the Buick felt more refined and powerful than its Pontiac sibling, despite being the larger of the two vehicles. Both share the same old 3.4-liter GM V6. The Buick's interior is nicer and it has an optional third seat.

It was funny: the comments we heard when driving the Aztek almost invariably started with, "What price range is that in?" But when observers were told it was only a loaner the criticism let loose ("Somebody wipe the ugly off this thing"). On the other hand, Buick's Rendezvous generated positive comments.

Ford F150 SuperCrew - While many smaller pickups come in short-bed long-cab versions, Ford is the only one, so far, to offer this configuration in a full-size truck. Like the smaller Explorer SporTRAC, however, it's also a bit short on usefulness for the DJ market. Its shorter bed is almost a trunk. Although it may make a relatively decent hauler with a camper shell, Ford didn't look at how the mid-size Dodge Dakota's rear door opens almost 90° and the seat cushion flips up. Even though the Ford is substantially larger outside, the Dodge still wins the race when it comes to useable space in the short-bed, long-cab war.

Toyota Sequoia/Ford Expedition – If you've got lots of money and a roadie to help lift things into a vehicle with a high load floor, either the Ford Expedition or Toyota Sequoia might be for you. With go-anywhere attitudes, either of these could be great to haul a decent amount of gear to those back-woods parties. Sequoia is almost literally a copy of the Ford Expedition. Even the company's press materials boast about the fact that it's within an inch of the Expedition in every dimension. Like the song says, "We don't like original material unless it's been done before."

What Toyota's press materials don't boast about is how smooth their vehicle is and how their quality department seems to have a better handle on things than does Ford's. Still, either of these gas-thirsty monsters can make a decent gear hauler for those with the budget and back to make them work. Besides, they're "in" right now.

GMC's

Chevrolet Astro/GMC Safari - As time goes on, vehicles are redesigned with an ever-increasing frequency. Vehicles used to last 5 or 6 years in production before being redesigned. Now, 4 years is common. Considering that the Chevy Astro and GMC Safari date from the 1980s, they're practically antiques. Drive one and you'll feel this right away.

However, one of the advantages of building something this antiquated is that the factory tooling is all paid for, so they're cheap to build. You can often get an Astro or Safari with tons of rebates and incentives and walk out the door with something well equipped for under $20 grand. Aside from price, DJs take to these machines because they've got huge interiors and relatively low load floors. The V6 in the AstroFari is about as bulletproof as an engine can be and models with over 200,000 miles are not uncommon. Unfortunately, during that time period you'll probably be repairing plenty of the secondary plastic pieces that are tacked on. Still, these things are a bargain in both the short run and the long run.

Livin' large

For DJs with a large light show, an enormous sound system or just a fair amount of gear and a crew to transport, the list is small. Generally a full-size van or a long-bed pickup make a lot of sense, unless you just happen to need something even larger.

There is not a huge difference between the various choices. If you need a full-size van, they're close in dimensions, price and features; don't overbuy. The suspensions on these extreme duty trucks can be rather punishing when they're lightly loaded and, of course, fuel mileage is terrible.

Chevrolet Avalanche/Cadillac Escalade EXT - Truck or SUV? If you like the idea of a pickup truck but occasionally need the passenger capacity of an SUV, GM has some options for you: the new "convertible" Chevrolet Avalanche and its ultra-luxury twin the Cadillac Escalade XLT. Normally either of these offers two rows of seats like an SUV with a decently sized (5'-3") cargo box out

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back. You can also fold down the rear seat, opening up the wall between the bed and the cab, which gives you an 8'-1" cargo box and seating for two or three people in the front. A hard tonneau cover keeps the contents of the bed under plastic, but this is also removable. For the maximum cargo space, remove the rear window and tonneau cover and you've got a full-size pickup with a large cargo bed.

The Chevy starts out around $32,000, with various options available. For those who are selling a lot of high-end shows, Cadillac has their own version of the same truck with all the usual luxury features and the same cargo utility.

Cadillac Escalade - While the General hasn't let us loose with one of these puppies yet, we can tell you that this vehicle, based on the Chevy Tahoe and GMC Yukon, is capable of shuttling a lot of gear to the show. Like all big SUVs, the load floor is high and the desire for gasoline is almost insatiable. But, when you want to drive up and have the bride throw that $1,200 at you, maybe Escalade is the answer. Careful though, they have been known to frighten small children.

Lincoln Trucks – These two words sound strange together, but times and tastes change. Lincoln's Blackwood is essentially the luxury version of the Ford F150 SuperCrew, just as the Navigator is the luxury version of the Expedition. When it comes to usefulness, look at the Ford F150 SuperCrew. Lincoln uses essentially the same pieces but includes a hard cover for the pickup bed. With that cover open, it reveals a brushed aluminum and wood interior. If you treat your equipment and this truck gingerly, the Blackwood will certainly make an impression.

If you want something more practical maybe the Navigator is your style. Like the Expedition, this one will tote a fair amount of gear. But reach deep into your wallet as the Nav' loves premium unleaded fuel in large quantitites.

When deciding between a pickup or a van, consider how fun it would be to crawl into the bed of a pickup truck to slide equipment out while in your tux. Vans offer much easier loading, complete shelter from Mother Nature and less vehicle length compared to cargo capacity.

Remember that used cargo vans are often "used up," whereas passenger vans can sometimes be quite a value. Since vans are somewhat out of vogue, their prices are a bit depressed. An individual whose kids have tired of the family van can be a great source for a newer vehicle at a bargain price.

Good directions

In shopping for any of the vehicles mentioned in this article, when given the opportunity to select transmission coolers, heavy-duty electrical systems or any other life-increasing feature, take it. The few hundred dollars up front generally spells much longer life down the road.

Unless you really need four-wheel-drive, don't get it. While dealers will swear that it increases resale value, which is true, you still lose money in the long run. The added weight and mechanical complexity means bigger gas and repair bills.

While consumer magazines will staunchly disagree with this statement, buying a used vehicle that was in a rental fleet can be a big mistake. Everyone knows that rentals can be "off-road" vehicles, truly "broken-in" by renters, while the rental companies do only the minimum amount of maintenance.

Make sure to calculate the space you need before doing any serious shopping. As mentioned earlier, you may even want to actually load your gear (Will that light stand really fit?) into your potential vehicle before buying. Finally, consider leaving room to grow. You never know where the road might take you.

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DJ ALLSTARS Mobile Beat

The Time Is Right to Party....

...and this seasoned South Florida DJ holds the tickets

No one can deny that today's American popular culture pushes youthfulness as a necessary element, if not the most important element for success. The entertainment world drives this notion—and the DJ industry is not immune either. For balance, we turned to Steve Uman, of In Time, On Time, in Boca Raton, Florida. Surely speaking for many other mature, successful DJs as well as for himself, he says, "I happen to be in my late fifties—and I still get those parties cookin' and those receptions hoppin' with the best of 'em!"

Getting this show on the road

Steve began his DJ journey in at an upscale, and some would say snobbish restaurant/nightclub in Boca Raton. It was a good place to start but after a while, the club manager's insistence that he play the same lame tunes night after night wore on him. Steve left, as he says, "after learning the DJ business and the 'tricks' to keeping the audience happy and the dance floor hopping."

As a Mobile DJ who now brings the music to the party and the party to the people, Steve performs every gig with his wife and partner, Linda. The two alternate between selecting and mixing songs, chatting with the audience, leading specialty dances, controlling lights and fog, and anything else they need to do to create a memorable party experience. For an additional element of fun, they have made karaoke an available option. According to Steve, "At certain parties, a couple of twenty-minute or half-hour karaoke breaks can do wonders for increasing the fun and total party atmosphere."

Less is more

With age comes wisdom, and in Steve and Linda's case, this means knowing exactly what they want and what works for them. They don't usually schedule more than one party each week. Why not more? "Because I have other things to do and there are only so many hours in which to do them," says Steve. Being so selective means that In Time, On Time is always "in demand" as well, throughout

Palm Beach County and northern Broward County, Florida.

Why does In Time, On Time stick with a single system? Steve shares the experience that most influenced that decision: "Many years ago, before I ever considered DJing, Linda hired a DJ to perform at our daughter's wedding. The DJ we liked and hired never told us—never gave any indication—that he himself would not be doing the wedding."

"Well," Steve continues, "the DJ who showed up didn't have it together, didn't 'feel' the energy and the rhythm of the crowd. Everything turned out OK because we told the DJ what to play and when. I won't let that experience happen to any of my clients. When they hire me, they know that I will be the person who shows up, that I won't let them down. They want *me* and they'll get *me*."

More to share

The "other things" Steve mentioned earlier certainly make up an interesting list. First of all, he has a full-time, Monday to Friday gig as the Chief Building Official for the City of Greenacres, Florida. "Yes, there really is a place called Greenacres, and no, Arnold Ziffel is not the mayor," Steve quips. He also has an artistic bent, which he expresses in many ways. He exhibits whimsical works sculpted from concrete blocks, as well as wall constructions made of polystyrene packaging, electronic parts and other such discarded materials. His current theme is "recycled art." Over the years, Steve has written music and theatrical plays. In 1994, he published his first book (under the pseudonym, River Banks), titled Snow On The Carpet, based upon his experiences with the DEA, infiltrating and cracking a nationwide narcotics network.

It all goes to show that experience gained over the years is a key ingredient for continued success in the Mobile DJ industry, as well as life in general. The wisdom gained over time is invaluable for getting priorities in order. Steve Uman is living proof.

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Wisconsin jock rocks 'em with personality

People in the north central section of the nation can always consider a long cold winter to be a good bet. Anyone who books Bob Holl for an event can also be certain that he'll provide a bright and warm atmosphere for at least the few hours he's there, no matter what it says on the calendar or thermometer.

"When you book your event with Bob Holl Entertainment," says this multi-faceted performer, "you get Bob." Rather than attempting to build a large company, he has focused on personal service. "I believe it is important to ask questions about the client and their event. In building relationships with clients, I hope to gain their trust and to assure them that they are not just a commodity, but that their event is important to me. This sincere professional attitude and special tending to the details not only makes the client feel more comfortable, but is also one of the reasons that people continue recommending Bob Holl Entertainment."

This positive attitude is not only reserved for clients and guests. "I have excellent rapport with the photographers, banquet halls, cake decorators and others involved in the event," says Bob. "I take the time...to help ensure that everything will be done to make [the client's] event a most special day or night to remember."

Bob Holl and his wife Jane enjoying the Mobile Beat DJ Show in Chicago, last June.

It's in his blood

Bob has a family background in entertainment. "My parents still own and operate a small night club in northeastern Wisconsin, where I first learned about hospitality, responsibility, and that people are not a commodity but a special part of the business." Being in this atmosphere also gave Bob a real love of performing. He started singing at the club at the tender age of eleven, and also performed on various musical instruments. As he grew older he began singing for weddings and church events, made guest appearances with bands and even went to Nashville, Tennessee to audition for TNN's You Can Be A Star show.

Bob put aside his vocal aspirations after starting a family, and ended up spending 20 years in retail, chemical sales, as an on-air radio personality, and in radio and television marketing and sales.

Back in the limelight

It was in 1992, at a casino in northern Wisconsin, that Bob started his Mobile DJ business. With a small equipment setup, a few CDs, a handful of cassettes and a couple of lights, his first gig turned out a success. "People told me that I had a great sense for reading the crowd and that I was a genuine, fun guy." The casino bookings began to increase as well as business from weddings and other parties and events. In 1993, Bob added the position of television/radio spokesperson, to his emcee, DJ and sales duties for the casino. "This enabled me to go full time with the Mobile DJ business—and I never looked back."

Since then, Bob Holl Entertainment has grown strong on a steady diet of weddings, conventions, corporate parties, casino events, and other special engagements. Based in Wausau, Wisconsin (in the north-central part of the state), he serves most of Wisconsin, parts of Minnesota, and the Upper Peninsula of Michigan. He also performs for select clients in other areas of the US.

Business savvy

Bob has also carved a DJ market niche with the business community. "Getting involved with the local Chamber of Commerce as an ambassador was another great opportunity to increase my networking," shares Bob. "This Chamber involvement has enabled me to emcee the Good Morning Wausau breakfast meetings and also provide entertainment as a DJ and emcee for the Business to Business Expo. I

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American Audio PRO 400 dual CDP
Ultimate speaker stands
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Sony wireless handheld mic system
American DJ lighting, including: Lotus, Avenger, Sunray II, Mine, RazzMaTazz, X-Ray2 and others;
Co-Pilot controller
Wells Cargo custom-lettered trailer

have also teamed up with other Chambers and Convention and Visitors Bureaus throughout the state to provide entertainment for their events."

Since he is such a people person, it seems only logical that networking is Bob's primary method of promoting his business. His main sales tools are testimonial letters, word of mouth, and numerous recommendations from hotels, banquet halls, brides and grooms, their parents and grandparents, corporate liaisons and department heads, photographers, florists, and caterers. As far as print advertising, he runs only a small line in the yellow pages. Without the extra expenses, he takes home more of his hard earned cash. And he earns bit more cash than others in his area: he typically charges $795 for 4-hours, as compared with the local average of $400 to $600. "I am striving for Mark Ferrell's goal of $1,200 a night or more,' he says.

Building a better Bob

While he has avoided many of the gimmicks other DJs have used (either for good or ill), Bob appreciates the value of certain new-fangled ideas, like the power of the Internet. He is working on extending his talent for networking to that big electronic network by putting together a Web site and using it for marketing and advertising. This is part of his plan to expand his geographic area, increase bookings and his profit margin. For Bob, future business growth will also involve continued research and networking with fellow Mobile DJs, facilitated by attendance at national conferences like the Mobile Beat DJ Shows.

Bob Holl Entertainment is a one-man show. But the star of the show humbly acknowledges the other people who help him give his best to his audiences. "My DJ business would not be complete with out the help of my wife Jane. She is always there for me. She does my book-work and often helps me set up and tear down for my gigs...She always encourages and inspires me with her ideas about the business. My two daughters have also helped me in many ways, especially by keeping me up-to-date about the latest hits and their musical tastes."

The payoff

Along with the satisfaction of gigs well-played, Bob has also had the pleasure of emceeing many events, where he has introduced notable performers like The Oakridge Boys, Johnny Paycheck and Vic Ferrari. He has worked with Miss Wisconsin, and even had a chance to singing "Spanish Eyes" along with with The Lettermen.

"Good planning results in classy entertainment and a flawless party," declares Bob. He makes sure to clarify exactly what the client wants beforehand. This, in turn, allows him the freedom to be himself during the event. "I love to rock and roll to the music blend...people know I too am enjoying the music with them." It's his personality and crowd-pleasing skills that drive the celebrations for which he performs. "I have done away with all the props I used to use. I try to keep it fun and classy!"

Posing with The Oakridge Boys (Bob's second from left).

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Protecting What's Under Your PC's Hood

By Reid Goldsborough

Electricity is your computer's gasoline...and it can be explosive

Most people don't think twice about the electric current flowing into their PC until something disturbs that flow. In the event that lightning threatens, these disturbances can cause the bits to bite the dust, big-time.

A few years ago a nearby lightning strike zapped my computer during a crucial stage of an important work project. It toasted the hard drive controller, a backup disk in the floppy drive, and the modem. But I was lucky. The lightning didn't total the PC, sparing the hard disk and my work. I did, however, spend a hair-pulling day waiting for the computer repair shop to inform me of this.

One misconception about electricity is that lightning never strikes twice. In actuality it could zap my home office equipment all over again in the same way or worse. If you're not

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prepared, your PC could be an accident waiting to happen, too.

Engine trouble

Another misconception is that a surge suppressor will always protect your equipment against lightning. Truth is that lightning can surge past even the best surge suppressors, also called surge protectors, which are typically used in home and small business settings. The same is true with uninterruptible power supplies (UPS), which typically incorporate surge suppressors. A surge suppressor, however, is helpful in protecting delicate computer electronics from smaller but much more common surges that inadvertently emanate from other office machines or household appliances, or from surges caused when the power comes back on after an outage.

An uninterruptible or backup power supply is helpful at the onset of a power outage as well. If the lights go out, this kind of unit will provide juice to your PC long enough for you to save any unsaved work and power down properly, preventing files from getting corrupted. In areas suffering from rolling power blackouts or where, for other reasons, the local electric company can't keep the electrons streaming dependably, the UPS is a must-have.

Plugging the sparks

Don't wait until you're sadder but wiser. If you haven't already, invest in either of these pieces of equipment. Think of them as the equivalent of air bags in a car. They may not save you in the worst crash, but you're a lot safer with them. You should plug modem and network lines into the unit as well or buy a separate phone-line surge suppressor. Just as it's good practice to keep air in your car's spare tire, you should have a recent back-up of your crucial data to get back up to speed if calamity does strike. PCs can be replaced, but sometimes data, when literally smashed to bits, cannot.

Don't scrimp by buying a cheapo power strip instead of a full-fledged surge suppressor or UPS. Just because you can plug multiple devices into it doesn't mean it's providing protection. Ideally, your surge suppressor should have a rating of 300 joules or more, a let-through factor of 330 volts or less, and a response time of 1 nanosecond or less. Make sure the unit also has lights to indicate it's still working.

American Power Conversion, at (www.apcc.com) and Tripp Lite (www.tripplite.com) are two power-protection companies with which I've had good experiences and whose products receive good reviews in computer magazines and *Consumer Reports*.

More road rules

The safest measure of all is to unplug your computer equipment during an electrical storm. This can be a good move in a home setting, but for a computerized business it's the equivalent of running out of gas. Most businesses keep going; the smart ones have recent back-ups as insurance.

If you can swing it, you can further protect your computer equipment from stray voltage generated by other equipment by isolating it on its own dedicated electrical circuit. This is a job for an electrician.

A device called a power line conditioner can smooth out harmful voltage fluctuations if you're not getting "clean" power from your electric company. Most UPSs include voltage-regulation capabilities. [Editor's note: see "Pure, Potent Power" in the February 2001 issue of *Mobile Beat* for more on power conditioners.]

If you work inside a PC, first turn off the machine, then "ground" yourself. Leaving the PC plugged in a touching metal surface inside the computer can dissipate static electricity which can zap a PC's tiny circuits.

Finally, it's best to power on a PC when you begin computing on any given day and power off when you're done. Turning a computer on and off a lot causes a PC's innards to expand and contract too frequently, creating stress that can lead to premature component failure.

Reid Goldsborough is a syndicated columnist and author of the book *Straight Talk About the Information Superhighway*.
He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

Manipulating Music

American Audio's Pro Mix Dual MP3 Player (laptop not included)

By Dan Walsh

Playing and playing with your music

American Audio has plugged into the world of MP3 with their new Pro Mix Professional Dual MP3 Player. A complete MP3 player/software system, the Pro Mix lets gives you access to your music library with only a controller and your laptop computer. Featuring exclusive proprietary software from American Audio, the Pro Mix will play MP3 files directly from a computer. It will also play CD files (WAV files) as well as WMA, Digital Audio files that are stored on your hard drive.

Not only does the Pro Mix play music, the software also allows you to mix, scratch, and produce a variety of effects. A dual CD player-style system, the Pro Mix is equipped with a built-in crossfader. The Digital Scratching feature employs a platter-like wheel on top of the unit, which can be used to produce authentic analog-style scratching sounds. The disk-shaped platter has grooves and a finger indention, providing DJs with the feel, as well as the sound, of a genuine vinyl turntable. The Digital Scratching system is similar to that on American Audio's revolutionary pro-scratch 1 CD player.

The Pro Mix also includes a number of other features and effects found on the Pro-Scratch 1 CD player, such as Seamless Loop, Reverse Play, Cue Start, six Flash Buttons (three per side) for recalling stored samples, as well as a Bop Effect. Another useful feature is Key Lock, which allows DJs to speed up the music on a track without affecting the pitch of the vocals.

"With the Pro Mix, DJs can do basically all the things that can be done on a cutting-edge professional dual CD player, including one equipped with digital scratching," explains John Brown, sales manager at American Audio. "The only difference is that they don't have to carry around the actual CDs. They

can travel much lighter, while actually having a larger selection of music." Depending on the size of your hard disk drive, you could even carry *all* of your music.

The Pro Mix is designed to work with Windows-based systems. Minimum system requirements are: 128MB RAM memory, 400 MHz processor, Windows 98 operating system, and 1 sound card. For optimal system performance go for 256 MB RAM memory, a higher than 400 MHz processor, Windows 2000 operating system, and 2 sound cards. The second sound card will allow you to hear the mix through headphones.

The Pro Mix is a compact and portable 19-inch rack mount unit, taking up 3 rack spaces and weighing just 2.5 lbs. (without power adapter). It's also light on the bankroll, with the complete system, including software, priced at $799.95 suggested retail. For more information go to www.americandj.com.

Jukebox in the palm of your hand

If you're looking for a way to carry your favorite music with you or another back-up method for your gigs, check out the Personal JukeBox PJB-100 from Remote Solution. DJs who attended the Mobile Beat DJ Show and Conference in Chicago this past June had a chance to get their hands on this little music library-carrier.

The original unit featured a 6 GB hard drive, but it is now available with 20 GB of storage You can store more than 5000 songs in this little handful. That translates to 330 hours of MP3 music or the contents of 415 CDs.

Using licensed hardware, firmware and software from Compaq and decoder technology from Fraunhofer, the PJB-100 is a flexible digital audio capture device. It can also be upgraded to process multiple, new, and secure digital audio standards. The PJB-100 includes Motorola's 24 bit Digital Signal Processor, which provides high performance and low power MP3 decoding. It has a USB interface for fast and hot-plugging connectivity.

Three pairs of "point & click" controls offer simple operation. The large 128 x 64 graphic LCD allows viewing of CDDB data over the Internet along with MP3 tags. The unit weighs 9.9 oz. and is easily tucked into any palm-sized space. Its high capacity lithium-ion rechargeable battery gives you 10 hours playback time between charges. Advanced buffering also extends battery life.

The included Jukebox Manager Software allows the user to easily customize and organize music as desired, using familiar "desktop-like interface for viewing and managing Jukebox content. Through this manager one can customize play lists efficiently.

The original 6 GB version of the PJB-100 is available online for $495.00; the new 20 GB unit is $595.00. Go to www.pjbox.com for more details. So, after "playing" at work with your Pro Mix system, you can whip yourself up a PB&J and enjoy your personal favorite tunes with your PJB 100!

Personal Jukebox
PJB-100

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A NEW REMIX SEASON: GIRLS RULE!

By David Kreiner

With summer fading into memory, new high-BPM tracks are falling on dance floors like autumn leaves. Girl vocals dominate and house and hip hop have never been bigger...

The newest Ultimix issue, ***Ultimix #83***, gets things started. With a hip- hop-style beat, we get the summer smash, "Lady Marmalade," with the original radio version's tempo of 110 BPM. Easy beats to mix over and very sparse instrumentation make this an easy remix to program early evening or late night. The club classic, "What's On Your Mind," by Information Society, was re-released for summer '01. A very brisk Euro beat of 130 BPM makes this song blaze. The younger people in the club will think this is a new song with its new treatment. Clubland's favorite, Aquagen is back with "And God Spoke Pt. 1," with a blistering and progressive 137-BPM house mix. This is a great late night song with tons of synth bass pushing it to the limits. Part 2 has a different drum and bass line at the same BPM and is largely instrumental.

Sarina Paris is here with a pumped-up houser, "Look At Us," at 136 BPM. This club song is getting tons of Top 40 airplay and is great for a late night workout. Clean production and light vocals make this a favorite with the ladies. Kid Rock's DJ and songwriter, Uncle Kracker, gets a nice 105-BPM remix on "Follow Me." Its light island flavor will be great for late summer parties. J-Lo's latest, "Play," gets a major house makeover at 130 BPM. Strong drum beats and driving synth bass lines are way up in the mix. This will only work late when the crowd is pumped up. Play the original "Play" early in the evening.

Master medley mixer, Mark Roberts, gives us all the big hits of 2000 in his killer "Flashback Medley Pt. 1" at a bathroom-break-long time of 16:19. It starts off at 95 BPM with drum beats and vocal samples of "Jumpin, Jumpin," then 1-2 minutes each of "Oops...I Did It Again," "The Shape Of My Heart," Love Don't Cost A Thing," "Maria Maria," and many more of 2000's big pop/teen hits. Teen pop girl group Dream is showcased in a 140-BPM Euro-pop version of "This Is Me," with cheesy vocals but a decent mix. This non-radio song is going nowhere. Closing out the set is "You Make Me Feel" by Becca at 135 BPM. This big club song gets a great remix here from Jim Thias.

Urban 47 is the latest satellite hip hop series from X-Mix. Starting it off is Janet Jackson's "All For You," at 114 BPM. This is a straightforward mix with various samples counting down to the chorus. You just can't go wrong with Miss Janet! Very clean mix with very clean vocals. Eve, with guest Gwen Stefani on "Let Me Blow Your Mind," (90 BPM) features a nice change-up on the intro beats—with Wu samples! A great song to get your floor off the hook.

The huge radio hit, "Fiesta," by R. Kelly (featuring Jay Z) is remixed well at 93 BPM. The party breaks get the track off to a great start. The crowd will feel the flow on this one. This version is the best mix on the set. "Lay Low," by Snoop Dog, along with Nate Dogg features cool intro beats, which can be a little busy. This remix (95 BPM) definitely brings a new party attitude to this already successful radio and MTV track. Closing out the set is Monica, with "Just Another Girl," at 94 BPM. This is a great track that should've been bigger on the charts. Maybe the new life brought on by this clean mix will help it. It features some great production work and very usable beats.

X-Mix is back with ***X-Mix #60***. It begins with their trademark "House of X" megamix, starting off with the filtery house hit from Modjo, "Chillin'." This segues successively into "High Life" by Daft Punk, "Disco Science" by Mirwais, through "Everybody Dance" by Sharamjey with Mirage, ending with "Playing Da Game" by Olav Basoski. With the huge success of filtered disco music, this 125-132 BPM (14:05) megamix is right on target and will make you look great in a late night set!

Almost every song on issue #60 features a female vocal. Does that tell you something? "Let Me Love You" from Da Buzz at a blistery 137 BPM is a good late night house pumper. "Baby Come Over" by Samantha Mumba at 125 BPM is a big radio song that gets a clean up-tempo club remix from DJ Domingo, keeping the sexy vocals going strong. "You Make Me Feel" by Becca, at a blazing 135 BPM is a freestyle/Euro-house remix with lots of holes to mix around and a trancy synthesizer line propelling the mix. "By Your Side" by Malina (126 BPM) is mixed with a light feel and is the weakest song on the set. J-Lo's "Play" gets a major reworking here, with a housed-up 130 BPM remix that works really well. A big synth bass line and 4x4 drum beat keep this track blazing. "You Are," the latest from Leann Rimes, at 130 BPM, gets a fresh mix, but this song is going nowhere on the charts. A huge hit, "The Feeling 2001" by Knight Crawlers, originally from '95, gets a new millennium remix at a crisp 123 BPM. The remix makes this song sound brand new; it will be perfect for late night sets and will mix easily with all the filtered disco that is out now.

David Kreiner is the owner of The Source DJ Music Supply. All the CDs reviewed above are available at www.thesourceformusic.com. Call 800-775-3472 to receive a free catalog, or e-mail to: scmsrecord@aol.com

REMIX REPORT

X-MIX URBAN #47

ALL FOR YOU - JANET JACKSON - 114
LET ME BLOW YOUR MIND - EVE feat. GWEN STEFANI - 90
FIESTA REMIX - R. KELLY feat. JAY Z - 93
LAY LOW - SNOOP DOGG feat. NATE DOGG - 95
JUST ANOTHER GIRL – MONICA - 94

X-MIX DANCE #60

THE HOUSE OF "X" – MEGAMIX (14:05) - 125-132:
A. CHILLIN' - MODJO
B. HIGH LIFE - DAFT PUNK
C. DISCO SCIENCE - MIRWAIS
D. EVERYBODY DANCE - SHARAMJEY W/ MIRAGE
E. PLAYING DA GAME - OLAV BASOSKI
YOU MAKE ME FEEL – BECCA - 135
BABY COME OVER - SAMANTHA MUMBA - 125
LET ME LOVE YOU - DA BUZZ - 137
BY YOUR SIDE - MALINA - 126
PLAY - J-LO - 130
YOU ARE - LEANN RIMES - 130
THE FEELING 2001 - KNIGHT CRAWLERS - 123

ULTIMIX #83

LADY MARMALADE - C AGUILERA, PINK, MYA, LIL' KIM - 110
WHAT'S ON YOUR MIND - INFORMATION SOCIETY - 130
AND GOD SPOKE PTS 1 & 2 - AQUAGEN - 137
LOOK AT US - SARINA PARIS - 135
FOLLOW ME - UNCLE KRACKER - 105
PLAY PT 2 - J-LO - 130
2000 FLASHBACK MEDLEY PT 1 - MARK ROBERTS/VARIOUS - 95-120
THIS IS ME - DREAM - 140
YOU MAKE ME FEEL - BECCA (CD BONUS) - 135

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The Jukebox: The Original PSWCDT Machine

By Jay Maxwell

Boxes with buttons put music on the menu

On a recent vacation we stopped by Johnny Rockets, a diner that serves good old-fashioned hamburgers, hot dogs and shakes in a 1950s atmosphere. My wife, had been to a Johnny Rockets' several years ago in Australia when she was craving some "American" food. So she knew that the food was basic, but the experience would be fun. My first thought was what can be fun about a hamburger? Would they use sweet instead of dill pickles? The fun environment was created by the waiters and waitresses who danced to classic jukebox hits when not busy taking an order or refilling a ketchup bottle.

Each table had an old tabletop jukebox. Although the jukeboxes didn't work, the songs that kept playing on the sound system were the songs listed in the jukebox's directory. The coolest part was explaining to my four-year-old daughter the concept of the jukebox and that in the old days (even before daddy was born) the jukebox was a mainstay in every diner. People could drop their change in the jukebox, choose their "requests," then listen and dance to the tunes. My daughter then asked me, "Isn't that what you do every weekend, play music by request?" That question got me asking myself: 1) Why do people use Mobile DJs rather than just renting jukeboxes; and 2) what songs would I put into a jukebox for a party if I was limited to only 100 selections?

Pushing buttons

Earlier this year a client asked me to set up our equipment in the afternoon and then come back for the show from nine until midnight. I set up around four in the afternoon and just when I was ready to leave, someone told me he wanted to use my system, mainly the microphone, during dinner from seven until nine. When I told him that the client had booked me to start at nine, he said, "That's fine, we don't need you—we only need your system." After I informed him that in order to use my system, I would have to be there and that would mean an extra charge for my time; he became irate and threatened to throw my stuff outside and "bring out the jukebox for the evening." I convinced him that the jukebox didn't have a microphone and that my time was valuable, so he agreed to pay me the extra money. I never saw a jukebox in the place, anyway.

During the event that evening, I realized that a jukebox would never have gotten people to dance. It took a lot of work on my part as an emcee and DJ to get the crowd going. Once I supercharged my charm and personality, I was even able to smooth the ruffled feathers of the guy with whom I had the disagreement earlier. Even if he had a jukebox, it would not have had a personality. I added the needed excitement to the function.

Island records

One huge drawback to using a jukebox is that it can only hold a limited number of songs. So, if you were forced to choose only 100 songs to put in a jukebox for a party, how would you know which ones to stack in the rack? It's like the age-old question: "If you were stranded on a deserted island, what would you take with you?" Regardless of what you take with you to the island, there would still be a boatload of stuff that you could scarcely live without.

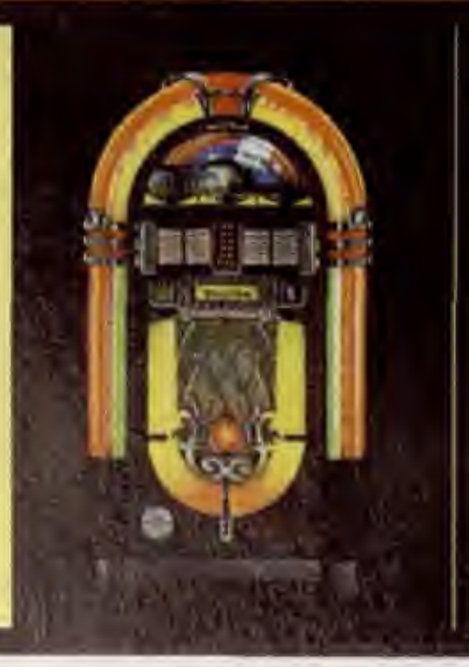
The songs in this installment of PSWCDT were selected the same

way songs are selected in a jukebox—by the paying customer. With a jukebox, the customer drops money into the slot. When a client hires you as a Mobile DJ, they select the songs they want and pay you to play them. The 100 songs listed here are the songs selected most often by our clients during the past year. It took us over two weeks to accurately tally every song ever selected by our clients from our songlist booklets. To our surprise, many of the songs had never or rarely been selected. Those songs have now been deleted from the booklet. Other songs had been selected a lot more often then we had realized.

Mobile DJs can be likened to jukeboxes with personality, but we are actually much more versatile. We can read a crowd better than a jukebox—a jukebox must be read. Best of all, we carry a much better selection of music. So, when someone yells, "Play Something We Can Dance To!" close your eyes and just point to one of these 100 songs. They are all proven winners.

"During the event that evening, I realized that...

a jukebox would never have gotten these people to dance."



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TOP 100 REQUESTS:

A JUKEBOX FULL OF TUNES

	TITLE	ARTIST	BPM	YEAR
1	BROWN EYED GIRL	MORRISON, VAN	150	67
2	Y.M.C.A.	VILLAGE PEOPLE	126	79
3	ELECTRIC SLIDE	GRIFFITHS, MARCIA	108	90
4	WONDERFUL TONIGHT	CLAPTON, ERIC	48	78
5	COME ON N RIDE IT-THE TRAIN	QUAD CITY DJs	136	96
6	BRICK HOUSE	COMMODORES	107	77
7	DANCING QUEEN	ABBA	101	77
8	I WILL SURVIVE	GAYNOR, GLORIA	116	78
9	MARGARITAVILLE	BUFFETT, JIMMY	125	77
10	MY GIRL	TEMPTATIONS	106	65
11	MACARENA	LOS DEL RIO	103	95
12	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES	182	98
13	CELEBRATION	KOOL & GANG	122	81
14	GETTIN' JIGGY WIT IT	SMITH, WILL	108	98
15	UNDER THE BOARDWALK	DRIFTERS	124	64
16	SHOUT	DAY, OTIS	200	78
17	STAYING ALIVE	BEE GEES	104	77
18	WE ARE FAMILY	SISTER SLEDGE	118	79
19	THE TWIST	CHECKER, CHUBBY	156	60
20	LOUIE LOUIE	KINGSMEN	124	64
21	COTTON EYE	JOE REDNEX	132	95
22	RESPECT	FRANKLIN, ARETHA	115	67
23	YOU SHOOK ME ALL NIGHT	AC/DC	128	80
24	BUILD ME UP BUTTERCUP	FOUNDATIONS	134	69
25	BE WITH YOU	–IGLESIAS, ENRIQUE	122	00
26	BELIEVE	CHER	132	98
27	COME ON	EILEEN DEXYS MIDNIGHT RUNNERS	107	83
28	I HOPE YOU DANCE	WOMACK, LEE ANN	76	00
29	CRAZY	CLINE, PATSY	71	61
30	LOVE SHACK	B-52's	135	89
31	MUSTANG SALLY	PICKETT, WILSON	110	66
32	SWEET HOME ALABAMA	LYNYRD SKYNYRD	100	74
33	MY WAY	SINATRA, FRANK	75	69
34	IN YOUR EYES	GABRIEL, PETER	89	86
35	KISS	PRINCE	112	86
36	CHICKEN DANCE	EMERALDS		
37	DECEMBER '63 (OH WHAT A NITE)	FOUR SEASONS	109	76
38	DROPPED A BOMB ON ME	GAP BAND	126	82
39	LIVIN' LA VIDA LOCA	MARTIN, RICKY	178	99
40	MAMBO NO. 5	BEGA, LOU	174	99
41	SEXUAL HEALING	GAYE, MARVIN	95	82
42	FLY ME TO THE MOON	SINATRA, FRANK		64
43	EVERYTHING I DO I DO FOR YOU	ADAMS, BRYAN	66	91
44	AS LONG AS YOU LOVE ME	BACKSTREET BOYS	98	97
45	YOU SEXY THING	HOT CHOCOLATE		75
46	FRIENDS IN LOW PLACES	BROOKS, GARTH	108	90
47	I MELT WITH YOU	MODERN ENGLISH	156	83
48	JUMP JIVE AN WAIL	SETZER, BRIAN	202	98

50	UNFORGETTABLE	COLE, NAT KING	83	51
51	VALENTINE	McBRIDE, MARTINA	48	97
52	BRASS MONKEY	BEASTIE BOYS	116	87
53	ONLY WANNA BE WITH YOU	HOOTIE & BLOWFISH	104	95
54	ALL SHOOK UP	PRESLEY, ELVIS	148	57
55	GET DOWN TONIGHT	KC & SUNSHINE BAND	113	75
56	GREASE MEGAMIX	NEWTON-JOHN, OLIVIA		96
57	GREAT BALLS OF FIRE	LEWIS, JERRY LEE	160	58
58	I GOT YOU (I FEEL GOOD)	BROWN, JAMES	146	65
59	THREE LITTLE BIRDS	MARLEY, BOB	75	77
60	HAVE I TOLD YOU LATELY	MORRISON, VAN	71	89
61	THIS I PROMISE YOU	N-SYNC		00
62	WHEN A MAN LOVES A WOMAN	SLEDGE, PERCY	55	66
63	BOOGIE OOGIE OOGIE	TASTE OF HONEY	125	78
64	FAMILY TRADITION	WILLIAMS, HANK		79
65	CAN'T BUY ME LOVE	BEATLES	175	64
66	LET'S GET READY TO RUMBLE	ESPN		97
67	ROCK THIS TOWN	STRAY CATS	103	82
68	TWIST AND SHOUT	BEATLES	129	64
69	RED RED WINE	UB40	89	88
70	CHEESEBURGER IN PARADISE	BUFFETT, JIMMY		78
71	HOW SWEET IT IS	GAYE, MARVIN	112	65
72	EVERY ROSE HAS ITS THORN	POISON		88
73	YOU'RE THE INSPIRATION	CHICAGO	74	85
74	WAY YOU LOOK TONIGHT	SINATRA, FRANK		64
75	BREATHE	HILL, FAITH	64	99
76	HOW DO I LIVE	RIMES, LEANN	63	97
77	POWER OF LOVE	DION, CELINE	70	94
78	FRIENDS	SMITH, MICHAEL W.		82
79	IN THE MOOD	MILLER, GLENN	164	39
80	LET'S STAY TOGETHER	GREEN, AL	100	72
81	IT'S RAINING MEN	WEATHER GIRLS	138	83
82	LET'S GO CRAZY	PRINCE	204	84
83	BECAUSE YOU LOVED ME	DION, CELINE	60	96
84	SMOOTH	SANTANA	116	99
85	CAN'T GET ENOUGH OF YOUR LOVE	WHITE, BARRY		74
86	HEART OF GLASS	BLONDIE	116	79
87	I'M YOUR BOOGIE MAN	KC & SUNSHINE BAND	116	77
88	NIGHT FEVER	BEE GEES	109	78
89	SITTING ON THE DOCK OF BAY	REDDING, OTIS	104	68
90	ABC	JACKSON 5	96	70
91	GOOD GOLLY MISS MOLLY	LITTLE RICHARD	166	58
92	LET'S GET IT ON	GAYE, MARVIN	81	73
93	ANY MAN OF MINE	TWAIN, SHANIA	78	95
94	BUST A MOVE	YOUNG M.C.	121	89
95	GROOVE IS IN THE HEART	DEEE-LITE	123	90
96	MONY MONY	IDOL, BILLY	136	87
97	PARADISE BY THE DASHBOARD LIGHT	MEATLOAF	170	78
98	PLAY THAT FUNKY MUSIC	WILD CHERRY	109	76
99	THAT'S THE WAY I LIKE IT	KC & SUNSHINE BAND	110	75
100	AT LAST	JAMES, ETTA		60

Rockin' the Jukebox: Mechanical Cash Maker

By Mark Johnson

There are a lot of similarities and a few key differences between the services of a DJ and jukebox rentals. Before you hang me from the highest yardarm for the first part of that statement, please hear me out. The first and foremost similarity is that the customer wants recorded music for their party. They are having a celebration and they don't want to drag out their own stereo or use the "house system" at a facility. The most obvious solution is hiring a Mobile DJ for the event.

Waking up to the possibilities

We've all performed at parties we'd rather have missed. With the exception of weddings, I typically classify most "family" parties as great jukebox candidates. My machines have been at christenings, communions, MS and HS graduations, sweet sixteens, holiday, anniversary, engagement, retirement, pool and block parties, barbecues, and 30th to 70th decade birthdays. With the exception of backyard barbecues, all of these low-intensity parties usually last 4 hours. Not that these can't be good parties for a DJ; they just have the tendency to be boring.

The parties that my machines have *not* been at are high-end school dances, Bar Mitzvahs, actual weddings or anything that needs a DJ to facilitate an activity.

The mention of jukebox rentals in previous MB issues generated questions— here are some answers...

So the customer called us for music but perhaps a DJ isn't the best solution. A few years ago I recognized that not every party requiring music needs a Mobile DJ, so I started renting jukeboxes. I bought my first one, a 1967 Rockola for $750 and began charging $150 *per party*! Even with the cost of the 100 records (45 RPM—you remember), this machine paid for itself in a few months. Within three years, I had purchased a second and third machine. I pre-stocked each jukebox with a comprehensive collection of songs from the 50s, 60s and 70s, Motown, Disco, and a few Country tunes, with the balance being timeless songs like "YMCA," "Brown Eyed Girl," "New York, New York," "Electric Slide," "Old Time Rock & Roll" and "In The Mood."

Steep upgrade

Over time these machines have paid for themselves and then some. But as 45s faded, I endeavored to purchase a CD jukebox. I was not prepared for the $7,000 to $8,000 price tags of these units. While each of my record jukeboxes were available at a fraction of the original price (most remaining 45 boxes are sitting in warehouses collecting dust), there's no such thing as a used CD jukebox. They're all either brand new or are located in bars and restau-

rants generating fistfuls of one and five dollar bills for their owners.

You could purchase a new CD jukebox but you'd be purchasing more than you need. The coin and dollar mechanism alone contributes around $800 to the price of the machine. These machines are built to be installed in a permanent location and remain for years at a time. They are not designed to be moved every weekend. They are heavy, bulky and somewhat fragile. The word "mobile" does not apply here.

All CD jukeboxes contain either 60, 80 or 100 CDs. Installed discs may be compilations like Hot Hits, but many discs are retail as well. This brings the song count to 800 to 1,400 songs. A four-hour party really only requires about 80 songs, despite the number that a DJ actually brings.

The big idea

My first jukebox rental was for a backyard graduation party. I had given the customer my standard 4-hour price but he told me that his party would be more like 8 hours. We went back and forth for a while but couldn't come to an agreement on price.

Then a lightbulb went on in my head. I asked this guy what his favorite songs would be and he gave me a list of about 120 songs. I located my first jukebox, bought as many of the songs as I could find and put them in and rented it for the party. I also made up some fliers to leave on the jukebox during the party. All were taken.

When I picked up the jukebox the next day, the customer was very happy because his guests had enjoyed the party. Thus began a sideline to my DJ business—an alternate plan for customer satisfaction. With this added option, you can appear to be accommodating to the customer instead of trying to cram a DJ down his throat for a small party. If you decline his party the customer will find another DJ to do the job, thus you lose twice. The other DJ gets the money for that party *and* gets any referrals the small party may provide. I've booked many DJ parties as referrals from my jukebox rentals.

The jukebox is a silent partner, never arguing with you or having a personality to deal with. It will sit quietly in storage when not in action. It will fit most DJ trailers or pickup trucks. You'll need a hand truck with stair treads to move it around safely. Remember, most jukeboxes weren't designed to be moved that often.

Further suggestions

If you're considering getting into jukebox rentals, here are some suggestions. First, look in the Yellow Pages under Amusements and find the vending machine operators. Most will have a warehouse full of retired 45 RPM jukeboxes that you can get for under $1,000 each. Try to get a machine that lets you see the machinery changing the record; people are fascinated by this. I would strongly suggest the Rockola Princess or Rockola Mini-Box variety. These very efficiently hold 50 records in a doughnut-shaped carrier. You can glue or tape two 45's together so that the "record" appears to have two A-sides. Stock the records in alphabetical order. Consider the songs to be permanent and not to be changed for each party. You could leave the last few slots open for any custom songs beyond your Top 100 list.

If you use 45 jukeboxes, remember that the record companies don't release current songs on 45s anymore. But they do re-issue 45s for old songs. If a Top 40 song was released on a 45, it should still be available on a 45. Expect to pay $3.00 for each record.

There are record wholesalers who sell to jukebox operators; you may be able to get their info from the operator whose machine you bought. In any case, be prepared to limit the kinds of parties your jukebox plays. If the average age of the party guests is 35 or over, then you could get away with 50s, 60s, Motown, Disco and standard DJ songs ("YMCA," "Macarena"). If you're booking for a sweet sixteen, graduation or other teen party, then a 45 machine will not work. Even if you can get some current hits from a record wholesaler, you will go crazy removing and inserting songs for each party. The idea is to design a jukebox playlist that you don't have to change very often. You could also have different dedicated jukeboxes for oldies (50s), 60s, country or disco parties, marketing each one separately.

45 jukeboxes are vending machines requiring coins to be inserted. All have a switch or method to disconnect the coin system (free play). When people ask if they have to put money in, I tell them that it's pre-paid and that they can use it for as long as they

like. Despite this knowledge, people still put quarters in my machines even though they're on free-play. I guess it's an old habit. Lucky me.

DIY CD jukebox

Having seen the economics of purchasing a new CD jukebox, I endeavored to create my own CD jukebox a few years ago. I located a company that sold a computer-controlled 18-disc CD changer, designed a cabinet in the curved shape of the classic Wurlitzer, wrote a user interface for the changer, and assembled my own CD jukebox. It addressed everything that was needed for just about any party, including pre-loaded song lists, adding/deleting songs, or inserting songs to match the immediate mood. It had a decent sound system, although not enough to threaten any DJ. It had a modest multi-colored lighting system in the top and was designed to be lugged around inside of a mini-van. It certainly had every feature a regular CD or 45 jukebox had and some better features that border on being a DJ. The only thing it didn't do is make announcements.

The only problem was defending its 18-disc capacity. Although some customers may balk at having "only" 18 discs, when asked to choose 18, they often can't list 15 favorites. Factor in compilations and those 18 discs can equal 300-350 unique songs or around 20 hours of party music. (Don't forget that they will play "Macarena" 5 times, as well.) Remember, 45 RPM jukeboxes hold only 100 songs.

My CD jukebox has been a tremendous hit with my customers and has generated many repeat rentals. Think of it: multiple children equals multiple communions, graduations and Sweet Sixteen parties. Its design, function, ease of use and attention-getting power has made my CD jukebox a perfect fit for many parties.

The next step?

If I were to build more jukeboxes, I would take advantage of a well-padded laptop with an active library of 500 songs in MP3 format. Despite the laptop's ability to hold thousands of songs, I would limit the party's playlist to this 500. Otherwise, it would take too much time to review all the songs. An MP3-based program would need to be written to allow numeric keyboard entry of song choices and not allow guests to alter the playlist or "reject" any songs. A password could be provided to the party host for these functions.

It would be overkill to put any of the popular DJ MP3 systems in the hands of your clients or their guests. A jukebox program would have to have a very simple way for even the most pedestrian guest to add their song. For example, my CD jukebox uses the original 5-button Nintendo controller on the outside as its user keyboard, with a regular keyboard inside for me to set it up.

Remember, the whole thing should be compact enough to set up in a few minutes. Having the speakers in the same cabinet isn't a problem. No subwoofers are needed. Only modest amp power is necessary. Again, this is a jukebox and not a DJ system. Most 45 jukeboxes have 25-watt systems; my CD system has a 2 x 40 amp..

Jukebox logistics

You can definitely enhance your DJ business with jukeboxes. They can be set up prior to most parties so you can keep your lucrative Saturday afternoons reserved for higher-priced weddings. You can drop off jukeboxes on the way to your DJ events. Most rentals will be at houses, so you could pick them up the next day and provide a tarp if they are kept outside overnight.

The final question is pricing. I rent 45 RPM jukeboxes at 15 to 20 percent of what they cost to acquire and stock with records. Keep it around $200 and you will have many happy customers. My custom CD jukebox rents for $250—a lot cheaper than $450 others charge for use of a new CD system. When the party will exceed 4 hours, you can really win points if you tell your customers that the price is the same no matter how long their party is. That way, they can start their backyard party at 1:00 PM and not worry if it goes until midnight. They just have to worry about the keg.

Since family parties often have guests coming from miles around you may get referral calls from potential customers who live 70 miles away. Keep in mind that each jukebox rental involves twice the driving of a DJ gig. The reason is that you drive to the customer's location twice: first you drop it off, then again to pick it up.

I've established a 25 mile radius from my location as a "free" delivery area. Anything beyond that incurs a simple $25 to $50 delivery charge. Most customers don't balk at the charge but make sure they are aware of it ahead of time.

I normally don't require any form of deposit against the jukebox. In the years of doing this, I've had no problem with any form of damage. I do, however, specify in my rental agreement that the customer is liable for the safe keeping of the jukebox and I make sure that they understand that it cannot be moved once it's placed at their location.

For me, jukeboxes are the true silent partners that I've always wanted. They let me be in multiple places without the headaches of employees. For those of us who don't want to develop a multi-system DJ company, jukeboxes can provide a way to generate extra income without adding the hassles of personnel management. MB

To Biamp or Not to Biamp, That Is the Question

If all the world's your stage, you may need more amplification

By Mike Starnes

The majority of Mobile DJ systems in operation in the US at this time are composed of the following: 1) a mixer; 2) two or more signal sources in combination (CD players, turntables, cassette decks, MiniDisc players, or computers); 3) a single amplifier; 4) two speakers; and 5) one or more microphones (wired and/or wireless).

As your DJ company progresses to booking larger events, the first step in the growth of your sound system may be biamplification. By definition, "to biamp" means to use two amplifiers to play your program material. To accomplish this, you add a crossover to the signal path after the mixer, prior to the two power amplifiers. This basically takes a full range signal from the mixer and divides it into low (bass) frequencies and the remainder of the spectrum, usually midrange and high frequencies. For larger events, this gives you not only more power but also more control over the signal and the overall sound. This added dimension of control results from having separate volume levels at the amplifiers and usually at the crossover as well.

Theoretically the two full range cabinets that you already have become more efficient by reproducing only two out of three of their previously designated "bands" of sound. The low frequency band is sent to a speaker or speakers specifically designed to reproduce the bass range.

Ay, there's the sub

Prior to making any purchases, you should not only audition bass speakers (subwoofers) but you should also determine from their factory specifications the proper setting for your two-way stereo crossover. This setting will adjust the "crossover point" where the frequencies handled by the subwoofers end and those of the full-range speakers (or "mid-high cabinets") start.

From an acoustic standpoint, the above process is the most logical way to increase your sound capabilities. Your system can move from parties with 350 to 500 guests to events double that size without stretching its limits. Of course, the potential for "pilot error" and system damage increases with each component added to your system. Know your options prior to tak-

ing this step. Bear in mind that it takes more energy to reproduce low frequencies, so a larger amplifier may be needed for the low end. It's always better to have more power than you really need than to "clip" an amplifier (keep the level constantly in the high, "red" zone), thus risking speaker damage. Good low frequency speakers are available from such manufacturers as B-52, Cerwin Vega, Electro-Voice, Mackie, DAS, Gemini, SoundBridge, Bag End, Acoustic Labs, JBL, Peavey, Yamaha, EAW, Community, Gem Sound, and others. Every speaker has its strong points, so do some live tests before taking the plunge.

Crossover to the undiscovered country

When researching your crossover network, remember to consider connectors, rackmountability, special features, size, reputation, system compatibility, as well as price. Most manufacturers of electronics who make mixers and equalizers also make crossovers. Some are basic and simple to use, while others offer options that require more skill to set up properly. Check advertisements and Web sites for more information on these.

If you've decided to go the biamp route, you will soon realize that your amplifier rack is now too small. Remember that a new rack must house two amplifiers along with the crossover. You will also need four signal cables. Two will take the stereo low frequency signal to the bottom amplifier, and the remaining two will take the mid/high signal to the top amplifier. You will also have to run four speaker cables instead of two. The result of all this effort, optimistically, will be a stronger, fuller sound with much more power and "stomp."

Remaining passive

There is an alternative to biamping that accommodates the growth of a single operator system to handle larger venues with more people. It would be to use bass speakers that contain a "passive" crossover. This internally contained network enables you to keep using a single amplifier. The signal path remains identical to the full-range system in that the mixer output still connects directly to the single amplifier. Two speaker cables are connected to the bass speakers. The passive crossover network has what are called high pass outputs. Another (usually shorter) speaker cable connects the high pass output on the bass speaker to the full range speaker, which now reproduces only the midrange and high frequencies.

Use caution when attempting this procedure. You must first determine if your current amplifier is able to handle the lower impedance that is generated when using more speakers. For example, If all four cabinets are rated at eight ohms, your stereo amplifier will now be seeing a four-ohm per channel load. While this gives you a higher power rating, it also means that your amplifier most likely will work harder and clip faster. Since you are not actually practicing biamplification, you will not gain the system control and vast increase in overall power previously discussed.

Slings or arrows—it's your choice

Let me play devil's advocate at this point, having been in this situation myself. An extra variable enters into play with the disc jockey industry that does not apply to bands and others who utilize this type of sound system. As you contemplate a larger system for your DJ company, you need to ask yourself some important questions before throwing money behind the biamped system approach. How many calls do you get for events that require a more powerful system? Are these calls primarily for speech and background music at auctions, car lot events, grand openings, etc.? If your answers are "not many" and "yes" respectively, then you might want to make your first expansion step the purchase of two more matched full range speakers.

Again, you need to make sure that your existing amplifier will handle the lower load, but the initial investment would be smaller since you are purchasing only two speakers and cables. You could also opt for stands.

A quick and easy but also pricier variation of this approach would be to add a pair of powered full-range speakers to extend your coverage. This has become a more viable option as more compact, high-quality models have entered the market from companies like JBL, Mackie, DAS, Yamaha, and others.

The above is a simple biamping primer. This basic information should help you as you consider what kind of system your growing DJ business needs. You'll need to do further research at company Web sites. Go to your local pro sound equipment store and do some comparative listening as well. Another good idea is to check with your fellow DJs and sound professionals to see what has worked for them. You can direct any specific questions about biamping that you have to DJ Waldo at www.mobilebeat.com.

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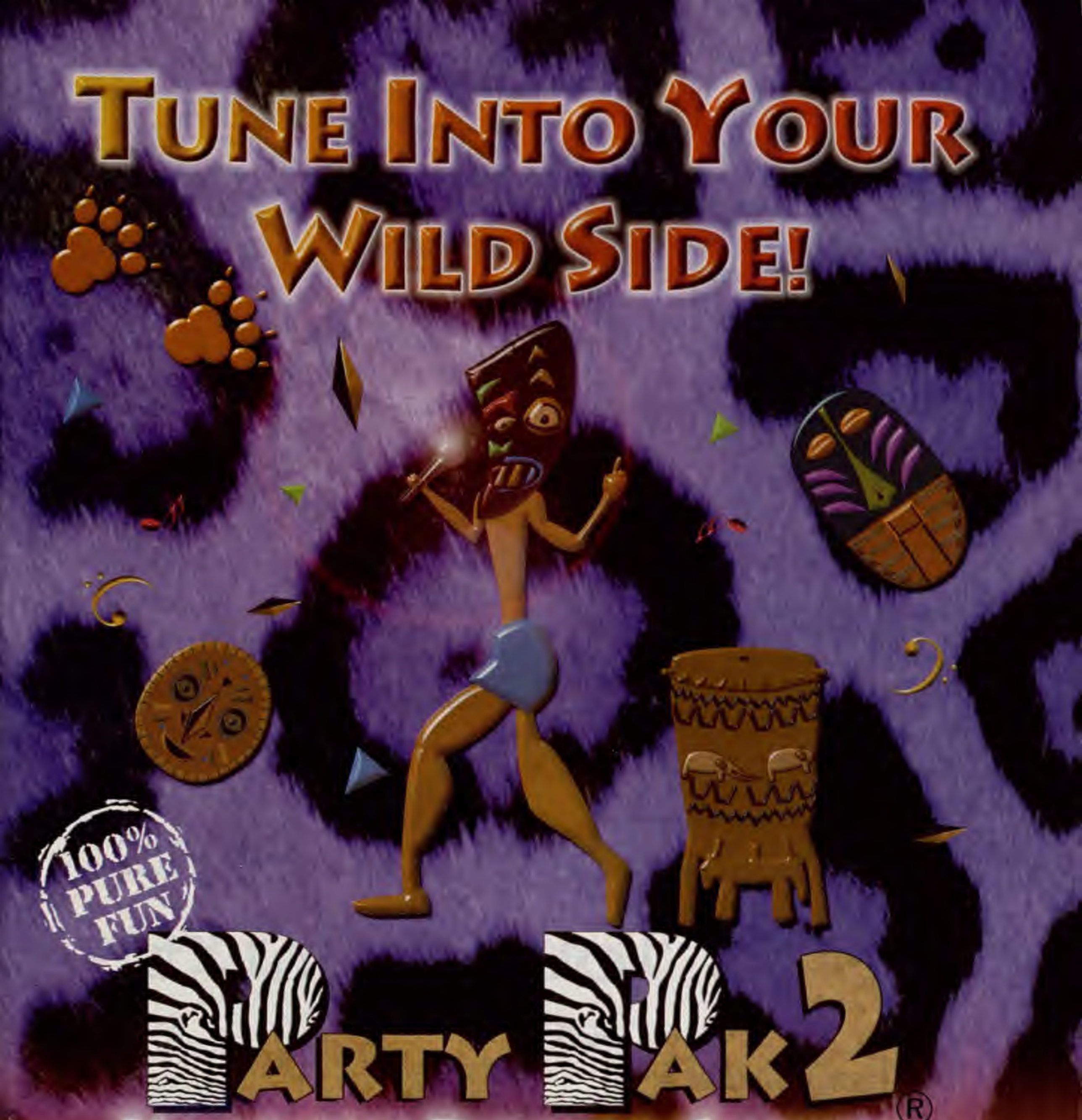

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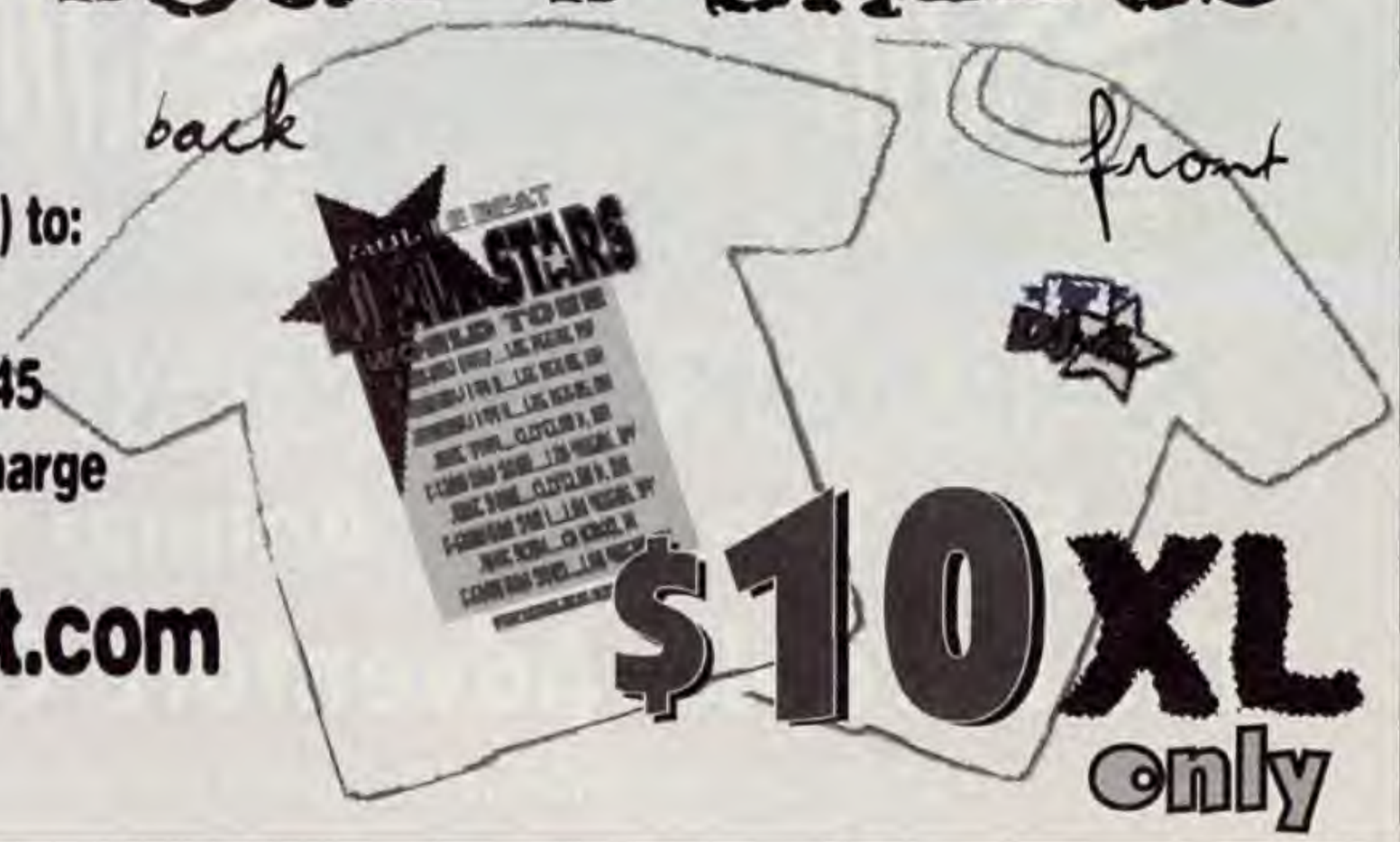

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Commodity versus Service

By Mike Ficher

Powerful amplifiers are wonderful. Bass-thumping speakers are inspiring. A cool rig with a screened logo is impressive. But is a DJ really the sum of his or her equipment? Do clients hire the system, or do they hire the personality?

How you answer these questions determines how you will promote your service, the type of clients and rates you expect to attract, and how you and/or your company are perceived in the marketplace.

Have you got the goods?

Who are you?

Are you a commodity or are you a personalized entertainment service? Commodities are typically perceived as readily available, easily interchangeable (silver is silver and pork bellies are...well, pork bellies) and fairly generic in content. Does that fit your business model?

By their nature, with ample overhead, multi-system companies often fall in the category of commodities. "Need a DJ? We've got one or we'll find one for you!"

For a "commodity consumer", expectations are usually minimal. Essentially, this person wants someone to set up an audio system that is suitable for the facility, and perform a music programming function—in other words, be a human jukebox. Price and availability are primary considerations while the personality and experience of the DJ ("It's just a DJ!") are minor concerns.

This is hardly a knock against multi-system companies. A very lucrative vein exists in most large markets for volume-oriented businesses. In addition, commodity-positioning usually involves less work ("All I care about is their VISA number," I heard one Bay Area jock crack recently) than selling personality-based services and because the expectations are often lower the pressure of execution is reduced.

Service

Can you teach dances? Conduct raffles with the poise of Wink Martindale? Lead games with energy, style and a focus on your participants? Announce and emcee with the skill and ease of Alex Trabek? Coordinate with the organizational skill of Martha Stewart? Compose skits with the wit and insight of Buck Henry?

If so, then your company is probably a personalized entertainment service. You offer a variety of high quality entertainment skills beyond the music programming associated with all DJs. You strive to develop a relationship with your client, a meeting of the minds, a match of style and needs. You are more discreet in the marketing and acceptance of gigs. While gaining a significant number of gigs is still important, your sales angle is more oriented toward the client wanting your personality and style rather than you seeking them.

Remember...the client is hiring the entertainer and renting the equipment.

Within this orientation, DJs often narrow their desired market even further. Some successful jocks only service the highly lucrative wedding market. Some tailor their marketing to the active schools/teen market. The show's the thing, baby!

To the consumer, "the presence, skills, personality and experience of the entertainer are critical to the promotion and success of the event. These clients are not just hiring "ABC DJs," they are inviting you to host their event.

Tech talk

Many jocks spit out technical jargon with the ease of Richard Simmons discussing exercise programs. Some clients might be impressed by a choice system. But all the lights, watts and gimmicks can't hide amateur microphone aptitude, an absence of other entertainment offerings, poor coordination skills, or the inability to read and respond appropriately to the desires of an audience.

Whether you are perceived as a commodity or are positioning yourself as a personalized entertainment service, remember, above all, that the client is hiring the entertainer and renting the equipment.

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KJ Reject Fights Back

By Greg Tutwiler

$1,200 a night for a karaoke show?! All it takes is some creativity, self-confidence, and psychic powers

The karaoke market is brutal; we all feel it. Just when you think you're safe, "Uncle Bob" shows up with the latest, greatest sing-along boom box and a twenty-CD starter set. He gets fifty bucks a night plus unlimited Old Mill Tall Boys as his pay, and you're outta business. We found one unique individual tucked away in the back hills of Tennessee claiming he had figured out how to make $1,200 a night as a KJ. You be the judge.

The one night stand

Allen Spinomore was knocking down "three to four hundred dollars a night" for his weekly karaoke gigs. "I had no competition. I could charge whatever I wanted. I moved here from New York four years ago and realized that hardly anyone here had ever heard of karaoke. Basically, I capitalized on a golden situation."

Allen said money was no object in this coal-mining ghost town. "The audience wasn't concerned too much about the cost," he said. "They were after a good time, and I gave it to them; three, four nights a week." That was until Uncle Bob showed up. "Everything was going along fine," Spinomore said, "until this guy started hanging out at my show, asking all kinds of questions, singing off-key tunes and sucking down anything the local patrons would buy for him. People used to think it was funny to get this guy juiced and have him sing old George Jones and David Allen Coe songs. Man, was he bad!"

One night Allen came to work and found Bob already there, with a small karaoke boom box and about 150 songs. The owner told Allen that

"They were after a good time, and I gave it to them..." That was until Uncle Bob showed up.

his "crowd clown" had made a better offer and he had taken over the job. "No way!" was Spinomore's reaction. "This goof ball had bumped me out of $1,500 a week just like that. I had to sell my car, give up my membership at the country club and move out of my condo. Life as I knew it was over."

Johnny Reb to the rescue

It took Allen awhile to get over his financial blow, but what he did next he claims, "Not only helped me get my repossessed wide screen TV back, but allowed me to insure that I'd never get replaced as KJ again." After Spinomore got over the initial shock of losing his shirt, he realized that he had to do something. He was better than this guy and he knew it. "I couldn't stand it," he said. "There was no way this guy deserved my gig. I figured I'd get the gig back eventually, but what if it happened again? The only solution was to buy the place. If I was in charge, then no one could take away my gigs."

But money was obviously an issue. Allen had picked up a job working third shift at the local laundramat, but that wasn't going to help him qualify for a loan. "I was watching TV late one night—you know, that channel with all those infomercials," he said sheepishly. "Well, this chick (named Leo or something like that) came on the screen. She was revealing all these secrets about people's lives, so I thought what the heck. Maybe she could tell me my lucky lotto numbers or something."

Allen called the advertised number and was patched right through to the operator who was standing by. "She told me about a stash of cash buried in my grandma's flower garden. No way! Apparently granddad had put it there after he came home from the war. I dug it up, and sure enough, just like the operator said, there was at least $10,000 in large Confederate bills. Jackpot!"

Back in business

Luck was on his side after all. Spinomore had enough cash to make an offer on the club. "The owner needed money bad," Allen said. "Seems his wife was in jail for stealing hub caps. She couldn't make bail so the judge made her stay in. The club owner's mother-in-law was throwing a fit too, so he took the money, gave me the lease, bailed his wife out of jail, and moved to Vegas to deal blackjack." Spinomore's tenacity had paid off. He fired the KJ right away. "That'll show 'em," he said to himself.

The club was in pretty bad shape when he took it over. "I had to cut a few new holes in the bathroom floors and replace some of the boards in the window frames," he said, "but we were in business in a few days". Spinomore brought his gear out of storage and set up a permanent KJ booth in his new club. "By the end of the first week, the bar was making $1,000 to $1,400 a night", he said. "It did get kinda hard tending bar and switching songs at the same time," Spinomore said. "But it was worth it. I was the captain of my own ship now. I was calling (and drinking) all the shots."

He said it's not the life for everyone, though. "I wouldn't recommend this business to everyone. You wind up ruining a lot of CDs. They don't do well with Kentucky Gentleman and Sour Mix splashed all over them. It sort of gums up your karaoke machine." Still, he was happy doing what he loved to do.

[Editor's note: Not too long after being interviewed for this story, Allen Spinomore was arrested and convicted on two counts of tax evasion and operating a business without a beverage license. He's now serving ten to fifteen years in the state penitentiary. Looks like Allen will be spinning no more.]

DJ SHOPPER

The Shadow SYSTEM

By R.A. Lindquist

This digital Mobile Beat project system follows you everywhere... lurking in the shadows, ready to transform you into Super DJ!

Here's the scenario: you finish up a hard day at the office, shut down your laptop, stow it away and head for the door. The phone rings. It's a DJ emergency! Music is needed NOW at an impromptu office party just four blocks away. Not a problem. Your 18" x 13" x 8" computer case, which has already been packed with an amp, mixer, microphones, and all cables, instantly transforms into a wheeled hand truck capable of carrying up to 200 pounds worth of speakers. Who needs a car? The party is a short walk away. Within minutes, you are there, set-up and playing. Are you superjock or what?

You may be a superjock, but this system is something any DJ can build right now to have ready on a minutes notice. We call it the shadow system, because it's always there, quietly waiting for a call to action.

Meet our latest Mobile Beat project system for DJs of the new millennium. Sharing the starring roles are an Etek Notemix powered mixer and an Apple iBook computer running the latest version of MegaSeg DJ software. The support cast includes a Griffin iMic USB audio interface, a Sennheiser e865 super cardioid condenser microphone, 2 Yamaha As108 speakers and an Elite Case from Porter Case.

Must be Italian for "Cool"

The "loud" for our system comes from the Etek Notemix MA400. This powered mixer from Italy, distributed here by Music Industries Corp., was such a hit at the last Mobile Beat Show in Vegas that the company sold every display unit on the spot. It may look small, but it's got the power and features it takes to kick through the crowd at your

typical, medium sized gigs. Because it comes with a built-in mixer, you have the option of either using it with your current DJ mixer, or plugging your music sources and mics directly into the Notemix. For our project system, we needed something that could provide microphone capabilities and amplification for our Apple iBook.

As soon as you flip open the top of the Notemix, it's obvious that, with fourteen input channels, this is a serious mixer/PA designed for live bands. While it may, at first glance, look a little scary, it's really quite friendly. Being designed as a "band" mixer brings to the table some rather useful features such as an extensive list of built-in delay and reverb effects, three bands of EQ on the six main channels, 48-volt phantom power, pan control and balanced/unbalanced I/Os.

Considering its small size (12" x 9" x 3") the Notemix MA400 knows how to make a punch. Output power is rated at 190W per channel at eight ohms. Much of that gusto is due to the fact that there's a good old-fashioned wire wound transformer inside. I'm sure of it, for it may have the look and feel of a laptop computer, but it has the weight of a slightly larger piece of sidewalk.

For our application, we ran the Apple iBook into one of the two groups of unbalanced stereo inputs and the microphone into channel one. We could have also run mono into one of the balanced inputs. The Etek owner's manual is quite concise and clear in explaining your choices.

First, you'll need these

I was wondering how long it was going to be until some PC user piped in with "you can't run a DJ system from a laptop." While I don't want to get into an Apple vs. PC debate here, the consensus among people who know these things agrees that Apple uses better quality soundcards than most PCs. So much superior, in fact, that iBook's onboard soundcard will provide adequate drive and sound quality. We tried it, and it worked. But we didn't stop there Jason Cox at MegaSeg suggested we get an iMic USB audio interface from Griffin Technology. That was an exceptional recommendation. The device, which is a little larger than a yo-yo, connects between the Apple's USB port and the amp. The iMic supports multiple audio data formats, has very low distortion and a high signal to noise (95dB). It requires a Mac based computer with USB port(s) and system 9.1 or better. Once online, the iMic frees up the computer's headphone output so you can use it with headphones. While the sound quality for the internal card was adequate, the Griffin device definitely made it better. And better, is always, uhh, better.

Now, let's move on to the software. As this is an Apple-based system, we had just two choices. The first is iTunes, which comes installed and is fine for listening and burning CDs. As this needs to be a professional DJ system however,

we chose the latest version (2.0.1) of MegaSeg DJ software (a demo version is available at www.megaseg.com)

The rest of the cast

The Yamaha speakers used with this system were carried over from the last system for two very basic reasons: they sound great and they are small; a great fit for this rig. If you want something bigger, you may want to opt for a pair of EV Sx100s. There are some other very comparable models available from Community, JBL, D.A.S. and others.

We chose the Sennheiser e865 super cardioid condenser microphone for this system so that we could take advantage of the Etek's 48v phantom power. We may never go back to a non-condenser mic. This mic produced a crisp but full

sound, bringing out the best vocal qualities. If you've never used a high-quality condenser mic before, afterwards it may seem like there was a sock stuffed in your old mic. You don't need to shout into this one—it can hear you just fine. It handled high sound pressure levels well and was never tempted by feedback.

Finally, our Porter Case played no small part in the production of this system. Introduced to DJs at Mobile Beat Chicago, this is a real must-have item for digital DJs. It's perfect for protecting and transporting computers, CD systems, lighting and controllers. Not only is this hard case virtually indestructible, but it also morphs into a wheeled hand truck capable of lugging a 200-pound load at the push of a button. Porter Case offers two models, both designed to fit into an airliner's overhead compartment. For this system, we needed a case that would house the Etek Notemix, iBook computer, the microphones and associated cables and be able to truck the speakers. The case didn't strain in the least. Just for grins (and to try to break it) we loaded it down with two 80-plus-pound D.A.S. 15" dual-driver towers. No sweat. This is a case built with DJs in mind.

Walk to a gig?

With everything loaded in or on our Porter case, hoofing it to a nearby job would have been quite possible. The entire system fits easily into the most compact of cars and rolls right up to your set-up spot. On location, it's just a matter of taking the iBook, iMic, Etek, mics and cables out of the case and setting up. The iMic plugs right into the USB port of the iBook. A stereo RCA to mini plug connector feeds the computer's output to the mixer/amp. The mics plug right into the balanced connectors on the Etek. Two 25-foot speaker cables with 1/4" phone plugs on each end then send the signal to the small Yamaha speakers (stands recommended). The main outs on the Etek require Speakon twist connectors. However, the unit came with adapters that mated perfectly with our 1/4" cables. Finally, switch on the Etek mixer/amp and boot up the iBook. Griffin's iMic is powered by the laptop.

With the laptop on and MegaSeg loaded, you can search and select any song in your library at will. Using the software is very much like programming your own radio station. You can either select a pre-programmed play list, or build it on site. The latest version of MegaSeg has cross-fade and beat mixing capabilities, in effect, replacing your CD library, CD players and mixer.

Real-time beat mixing is MegaSeg 2.0's headline feature. The new mixer interface allows you to select automatic or manual cross-fades. An Auto Beat Match button adjusts the next song's pitch to match the tempo of the current song. Beat mixing can also be accomplished by splitting the left and right channels of a single stereo output into two mono channels. In addition to the Griffin iMic, MegaSeg also supports multiple sound output devices such as the Roland UA-30, or PowerBook cards like Digigram's VXPocket for professional balanced XLR outputs.

In addition to the new mixing features and some fifty other improvements, MegaSeg 2.0 has an enhanced interface, with a new Request List function for noting requests. Video is also supported in MegaSeg using Apple's QuickTime technology, including full screen playback on a video projector or monitor via a PowerBook's S-Video output. DJs can entertain the crowd with Flash animations and QuickTime music videos downloaded from the Net. Using Apple's free iMovie, you can digitize and compress videos into small files that work like a charm in MegaSeg.

How'd it go?

As digital DJ set-ups go, our project system has its roots at the unique end of the spectrum. First, it's a fact that Apple computer has a market share of between 5 and 8 percent of the computer market. In speaking to DJs at the Mobile Beat shows, it appears that percentage is somewhat higher among DJs, but the lion's share are PC users (see sidebars). The reason for using the Apple was two-fold; first, to explore the new version of MegaSeg, and second, to see if the new Apple iBook was up to the task. We were quite impressed on both counts.

While it's not recommended that you ever run anything other than your DJ software while performing, we did just to see if we could trip up the system. About the only thing that caused a big problem was trying to dial up the Internet, which left big holes in the audio. Our hardware/software combo worked crashlessly, whether loading songs into the MegaSeg dbase, or playing off a play list.

If a crash had occurred, we were prepared with a couple of Walkman players and a handful of compilation CDs. With all those inputs on the Etek, having spares ready was easy.

On the PA end, the Etek/Yamaha combo was a terrific pairing. The Etek performed right up to spec providing all the power the speakers could spit out. There's plenty of bass from these small cabinets, which is a compliment to Yamaha's designers. They deliver excellent sound throughout the complete range. In the final analysis, while this is certainly not the state-of-the-art in computerized DJ systems, it is most definitely the smallest and loudest for its size. Of all the systems presently available, it's possibly the only one you can use to run your business by day and to be your business in the shadows of night.

Final Credits

For more information on the products used for our shadow system, please consult:

- Etek Notemix ($699.95) - distributed by Music Industries, 625 Locust Street, Suite 300, Garden City, NY 11530, 516-794-1888, www.musicindustries.com
- Macintosh iBook computer (various prices) - a product of Apple Computer, Cupertino, CA - www.apple.com
- Griffin iMic ($29.95) - supplied by Griffin Technology, 1619 Elm Hill Pike, Nashville, TN 37210, 615-399-7000, www.griffintechnology.com
- Sennheiser e865 ($399) is from the *evolution* line of microphones-Sennheiser, 1 Enterprise Drive, Old Lyme, CT 06371, 860-434-9190, www.sennheiserusa.com, www.evolutionmics.com
- Elite Case ($329) is a product of Porter Case, 3718 W. Western Avenue, South Bend, IN 46619, 219-289-2616, www.portercase.com

From Apples to Oranges:

Living in a Windows World

Even if you don't have an iBook and an Etek you still have plenty of options for going digital. At the 2001 Mobile Beat Summer DJ Show in Chicago, featured products included the latest version of DJ software from DJPower and a new line of complete systems from Colorado Sound N' Light. Here's more on each:

DJPower Provides Total Show Control

Are you ready to go to the extremes as a digital DJ? Do you want total control of your audio, video and DMX light show? Then DJPower is what your digital dream system needs. Not only will DJPower auto-mix tracks, it will match the beats and facilitate a variety of video dissolves on music video files. You can literally become an MTV Party To Go in minutes! Doing karaoke is also that simple. You can be up and running in no time with specially formatted KJ discs.

Combine these features with a wireless remote control and you have the freedom to really entertain. You'll never be stuck in the booth when the action is out on the floor. It has a range of over 150 feet and you don't have to do any programming. The ability to become truly interactive as a single operator is within your reach.

DJPower also provides an image slide show to present varied photos and graphics in a sequenced or randomly selected mode. You can have a limitless number of different slide shows and put text messages onto the video screen. This is especially cool for club gigs where announcements are frequent. You can save the message formats so that when you play a location repeatedly, you don't have to re-enter the promotional messages for the location. A scheduler is also included for controlled location programming. You could easily run a radio station with this tool.

DJPower's search utility, accessible from the main window, is one of its most powerful features. For example, you could easily search for every song from the Disco genre that was #1 on the Billboard Top 40 in 1979 that also had "beat" in the title.

Savable mix points and EQ settings make it possible for you to save a limitless number of different mixes of the same song without duplicating the file. Six different mix styles are completely flexible and user definable.

DJPower works with all quality systems, sound cards and video devices. Integrated hardware/software systems are also available. You can even get your system preloaded with music videos if you have an active contract with ETV.

For the total mobile solution, add the integrated DMX lighting control. This lets you program unique lighting scenes or sequences for each song.

Computerized DJ Systems: New From Colorado Sound N' Light

Denver-based Colorado Sound N' Light recently introduced a complete line of turnkey music systems for DJs. Priced from $2,195 to $2,995, each system comes pre-wired in a specially designed road case. The systems are all-in-one, DJ-specific computer systems running Visiosonic's PCDJ Red with Numark's DMC-1 dual CDP-style controller. CSNL's Jim Baxter says the systems are designed to get the job done without crashes or problems of any kind. The systems are built using the best hardware and put through CSNL's extreme real world tests.

According to Baxter, "We've designed computerized music programming systems that allow DJs to go from CDs to computer without having to become computer experts first. We've taken all the guesswork out and created a crash-free system. We back that up with a level of support that is unique in the industry. We are very committed to making sure anyone who buys one of our systems is able to make the transition fast and smooth." For more information, visit www.csnl.com.

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KARAOKE WEBSITE	$495
MBAD0105	TOTAL $4,095

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MUSICNEWS

FROM RHYTHMIC MOODS TO MOVIE TUNES

A MOBILE MUSIC MENAGERIE

By Fred Sebastian

When you get to the point of runnin' on empty from the hot, hot, hot, and you can't shake it any more, you know it's time for a timeout. With names like Chill Out, Ambient, Goa, and even Trance, the popularity of instrumental mood music is quite high among younger listeners—as long as you don't refer to it as New Age. In fact, these newer breeds of music often feature higher BPM counts and more upbeat rhythms than traditional New Age music. All of these types are usually instrumental as well, in contrast with vocal artists like Enya, Maire Brennan, or Enigma.

It would be easy to say that Trance is electronic and bass-driven dance music; that Ambient is electronic new age rhythms with little bass; that Chill Out music can run the gamut of almost anything slow, from jazz-influenced to chant; and that Goa is psychedelic electronic meditative music; but those distinctions would be only partly true. The musical boundaries between these types of music are being crossed and expanded as they evolve. The string that does tie all these types together is their refreshing and notably upbeat and soothing blend of rhythms, and World influences.

Like modern Flamenco and instrumental guitar compilations previously mentioned in *Music News*, New Age, Ambient, and Chill Out music compilations can provide a fresh, appealing, and positive mood for times in formal gatherings when softer music is called for, such as during cocktails, dinners, introductions, and wind-downs.

For more information on any of the CDs in *Music News*, call AVC Sebastian at (973)731-5290 or visit www.HitMusicb2b.com

The newest volume in this successful series, the two-CD compilation ***MYSTIC SPIRITS Vol.3*** incorporates an excellent variety of Ambient, Celtic, Classical Rock, New Age and other genres. It rivals the first two volumes and offers another great compilation of mostly upbeat instrumental music. It includes veteran superstars of what was once called progressive rock, some of whom were around before the term New Age existed. They sound as great as ever on these CDs. Alan Parsons, Vangelis, Mike Oldfield and Rick Wakeman are among the veterans on this compilation, alongside lesser known but impressively talented groups, making this a satisfying compilation that you'll probably want to play after work as well. If you liked the *Pure Moods* compilations (as seen on TV) then you'll love this one, as well as the previous volumes of Mystic Spirits.

The 33 tracks on *Mystic Spirits Vol. 3* are:

Ilumbarada	ORTIGA
Save Me (Short Mix)	NOSTRADAMAS
Crime Of Passion	MIKE OLDFIELD
This Life	MANDALAY
Fundamentum (Radio Edit)	LESIEM
Mystical Morning (Part 2)	GANDALF
In A Lifetime (Guest Vocal - Bono)	CLANNAD
Mystery Moon	F.R.E.U.D.
Maiden Voyage	SYMBIAN
Brother Up In Heaven	ALAN PARSONS
Gregoria	MAGNA CANTA
Starfish	WONDABRAA
A Lover's Tale	HOLLIE SMITH
Fantasy	RICK WAKEMAN
Encinerada	ALQUIMIA
12 O'Clock	VANGELIS
Silence (Album Version - Edit)	DELERIUM
Sacral Nirvana	OLIVER SHANTI & FRIENDS
Soldier's Lament	STEVE McDONALD
The Spirit Of The Hawk (F.A.F. Radio Mix)	REDNEX
Busindre Reel	HEVIA
Higher Higher	LYDIA
Push The Limits	ENIGMA
Kamasutra (Full Ambient Mix)	IN CREDO
Sally Garden	KAREN TRACEY
Ad Dianam	ODI ET AMO
Geronimo's Laughter	CUSCO
Tighinn Air A'Mhuir Am Fear A Phosas Mi	CAPERCAILLIE
Fantasia	NIKOS
Ne'Ya	MISHI DONOVAN
Voyage To Nowhere (Extract)	LAMBERT RINGLAGE & STEPHEN PARSICK
Mighty One	MAIRE BRENNAN
Code 14	CODE INDIGO

Latin Jazz has had its impact on most of the best known jazz artists of yesterday and today. This popularly flavored type of jazz adds just the right amount of spice (rhythm) to also make it a perfect dish. In the compilation ***THE MOST OF LATIN GROOVE***, top acts, superstars, and lesser known but gifted jazz acts show their stuff performing flavored jazz standards and original compositions. Clearly, these musicians can play! Popularized yet again in movies like *Austin Powers*, the sounds of classic and modern Latin Jazz are way cool. Here are the twenty-eight tracks on two CDs:

Shosana	CAL TJADER
Yumbambe	PONCHO SANCHEZ
Wild Spirit	SNOWBOY & LATIN SECTION
Mas Que Nada	ELLA FITZGERALD
La Cuna	RAY BARRETTO
Nothing Will Be As It Was	SARAH VAUGHAN
Stormy	DUKE PEARSON & FLORA PURIM
Summertime	GEORGE BENSON
He Loves You	SEAWIND
My Favourite Things	SERGIO MENDES
Speak Low	PAZ w/ FRANK HOLDER
Original Untitled	NEOS ORIGINAL
Nature Boy	ALEX WILSON
Final Celebration	FOURTH WORLD
Afro Blue	CAL TJADER
Coisana II	DOM UM ROMAO & LATIN SOUL BROTHERS
No Ano Que Vem	TANIA MARIA
Got Myself A Good Man	PUCHO & LATIN SOUL BROTHERS
Te Caliente	PATSY GALLANT
Work Song	RAY BARRETTO & NEW WORLD SPIRIT
Todo Que Voce Podia Ser	AZYMUTH w/ NAIR CANDIA
Cidade Aberto	MARCOS VALLE w/ PATRICIA ALVI
Cabo Frio	PETE ESCOVEDO
Atlas	ROBIN JONES SEVEN
The Jody Grind	QUINTETTO X
A Night In Tunisia	THE SUBTERRANEANS
Last Of The Aztecs	LOUIS BERENIUS COUP D'ETAT
No Woman No Cry	MERENGADA

The right combination of easy listening hits has always been ideal for formal gatherings when un-intrusive music is called for. **MIXED EMOTIONS Vol.3** was compiled with an ear towards the varying shades of love. Here you'll find many of the big names in music and their huge hits. Great for an easy listening set, it contains familiar hits from the sixties through the nineties. It offers something for everyone, fast and slow, and with superstars like these, it's sure to have a long and active shelf life. The thirty-eight tracks included are:

Love Is All Around	WET WET WET
2 Becomes 1	SPICE GIRLS
All That I Need	BOYZONE
Lost In Space	LIGHTHOUSE FAMILY
Let's Get It On	MARVIN GAYE
So Amazing	LUTHER VANDROSS
Fall At Your Feet	CROWDED HOUSE
I Will Come To You	HANSON
Right Here Waiting	RICHARD MARX
Never Tear Us Apart	INXS
I'll Stand By You	PRETENDERS
Romeo And Juliet	DIRE STRAITS
Always	ATLANTIC STARR
Still	COMMODORES
Best Thing That Ever Happened To Me	GLADYS KNIGHT & THE PIPS
Mad About The Boy	DINAH WASHINGTON
True Love	KIKI DEE & ELTON JOHN

Forever Love — GARY BARLOW
The Power Of Love — FRANKIE GOES TO HOLLYWOOD
Jealous Guy — ROXY MUSIC
Sacrifice — ELTON JOHN
Never Say Goodbye — BON JOVI
Back For Good — TAKE THAT
How Do I Live — LEANN RIMES
Don't Wanna Lose You — GLORIA ESTEFAN
Sometimes Love Just Ain't Enough — PATTY SMYTH & DON HENLEY
Don't Be A Stranger — DINA CARROLL
The Tracks Of My Tears — SMOKEY ROBINSON & THE MIRACLES
Ain't No Sunshine — MICHAEL JACKSON
Don't Wanna Lose You — LIONEL RITCHIE
Too Much, Too Little, Too Late — JOHNNY MATHIS & DENIECE WILLIAMS
I'll Never Fall In Love Again — DEACON BLUE
Without Her — NILSSON
She's Gone — TOM HADLEY
Just When I Needed You Most — RANDY VANWARMER
Words — BEE GEES
Lost Without Your Love — BREAD
Senza Una Dona — ZUCHERO w/ PAUL YOUNG

There's nothing better for dancin' than good Old School and there are few Old School compilations as good as ***ELECTRIC CIRCUS OLD SCHOOL***. Loaded with original killer cuts, this compilation can keep the dance floor jammin' with almost every track. With a little bit of Funk, a little bit of Disco, a little bit of Hip Hop and more, this CD goes beyond most Old School compilations but never goes beyond chart topping familiar hit favorites. This one's a gem. Add this up:

Planet Rock — AFRIKA BAMBAATAA & SOUL SONIC FORCE
Al Naafysh — HASHIM
Push It — SALT 'N PEPA
Look Out Weekend — DEBBIE DEB
Let's Groove — EARTH WIND & FIRE
You Dropped A Bomb On Me — GAP BAND
I Will Survive — GLORIA GAYNOR
Holiday Rap — Mc MIKER & DJ SVEN
Operator — MIDNIGHT STAR
I'll Be All You Ever Need — TRINERE
Word Up — CAMEO
Love Come Down — EVELYN CHAMPAGNE KING
Last Night A DJ Saved My Life — IN DEEP
It's Nasty — GRANDMASTER FLASH
I Love To Love You — TINA CHARLES
More, More, More — ANDREA TRUE CONNECTION
Don't Leave Me This Way — THELMA HOUSTON
Knock On Wood — AMI STEWART

Certainly there are more and more people appearing on the planet who don't know there were dances before the Electric Slide or the Macarena, but the folks who put this next compilation together sure do. These songs have been around the block a few times, they're sometimes wacky, but they're still fun. No matter what you think of it, the songs on ***YESTERDAYS BEST DANCE SONGS*** should be in any DJs collection. The twenty classics are:

Cherry Pink And Apple Blossom White — PEREZ PRADO
Sh-Boom — THE CREW CUTS
The Bunny Hop — RAY ANTHONY
Alley Cat — BENT FABRIC
Pony Time — CHUBBY CHECKER
Singin' The Blues — GUY MITCHELL
Bandstand Boogie — LES ELGART & HIS ORCH.
Honky Tonk Pt 2 — BILL DOGGETT & HIS COMBO
Unchained Melody — RIGHTEOUS BROTHERS
Hava Nagila — FRANKIE YANKOVIC & HIS YANKS
Mack The Knife — LOUIS ARMSTRONG
Brazil (Samba) — XAVIER CUGAT
Ac-cent-tchu-ate The Positive — BING CROSBY & THE ANDREW SISTERS
Misty — JOHNNY MATHIS
A White Sport Coat (And A Pink Carnation) — MARTY ROBBINS
Raunchy — BILL JUSTIS
The Theme from "A Summer Place" — PERCY FAITH & HIS ORCH.
Chattanooga Choo Choo — CAB CALLOWAY & HIS ORCH.
Rock Around The Clock — BILL HALEY & COMETS
Auld Lang Syne — GUY LOMBARDO & HIS ROYAL CANADIANS

Hollywood regularly celebrates its memorable and often timeless achievements on film, but you don't see as much attention paid to the timeless hit music that has come from films. In fact there are many all-time favorite hits that have come from or been featured in films that have gone on to be more popular than the movies they came from. ***HOLLYWOOD'S GREATEST HITS*** contains all chart-topping favorites, many of which have indeed outlasted the movies they were in. Some would even defy the most expert of movie or music buffs as to their films of origin. This is always a great party game—guess the movie and win a prize. No matter how well the movies did, this two-CD compilation has many tracks that we'll never get tired of. Starring...

Grease (from Grease) FRANKIE VALLI
Call Me (from American Gigolo) BLONDIE
Sweet Freedom (Theme from Running Scared) MICHAEL McDONALD
Soul Man (from The Blues Brothers) THE BLUES BROTHERS
Try A Little Tenderness (from The Commitments) THE COMMITMENTS
When The Going Gets Tough (from Jewel Of The Nile) BILLY OCEAN
For Your Eyes Only (from For Your Eyes Only) SHEENA EASTON
Theme from Shaft (from Shaft) ISAAC HAYES
Ghostbusters (from Ghostbusters) RAY PARKER JR.
Stand By Me (from Stand By Me) BEN E. KING
Let The River Run (from Working Girl) CARLY SIMON
Unchained Melody (from Ghost) RIGHTEOUS BROTHERS
Up Where We Belong (Officer & A Gentleman) JOE COCKER & JENNIFER WARNES
It Might Be You (from Tootsie) STEPHEN BISHOP
Star Wars (theme from Star Wars) JOHN WILLIAMS & BOSTON POPS
A View To A Kill (from A View To A Kill) DURAN DURAN
The Heat Is On (from Beverly Hills Cop) GLENN FREY
I Melt With You (from Sixteen Candles) MODERN ENGLISH
What A Wonderful World (from Good Morning Vietnam) LOUIS ARMSTRONG
If You Leave (from Pretty In Pink) ORCHESTRAL MANEUVRES IN THE DARK
Kiss And Tell (from Bright Lights, Big City) BRYAN FERRY
The Look Of Love (from Casino Royale) SERGIO MENDES & BRASIL '66
Theme from Mahogany (Do You Know Where You're Going To)(from Mahogany) DIANA ROSS
Everybody's Talkin' (from Midnight Cowboy) NILSSON
Lookin' For Love (from Urban Cowboy) JOHNNY LEE
9 To 5 (from 9 To 5) DOLLY PARTON
Raindrops Keep Fallin' On My Head (from Butch Cassidy & Sundance Kid) B.J. THOMAS
The Morning After (from Poseidon Adventure) MAUREEN McGOVERN
Arthur's Theme (Best That You Can Do) (from Arthur) CHRISTOPHER CROSS
Techno Syndrome (Mortal Kombat)(from Mortal Kombat) THE IMMORTALS

Ska music, which has its roots in reggae, includes everything from 80s New Wave hits to Punk Rock and Indy British influences. The ***NO.1 SKA ALBUM*** captures all those influences, and contains top hits, as well as trend-setting favorites. Ska lovers surely don't number themselves in the ranks of mainstream radio or dance music listeners, but the fans in your audience will love you for having this two-CD compilation:

One Step Beyond MADNESS
Ghost Town THE SPECIALS
Tears Of A Clown THE BEAT
On My Radio THE SELECTER
Special Brew BAD MANNERS
Gangsters THE SPECIAL A.K.A.
Double Barrel DAVE & ANSIL COLLINS
Liquidator HARRY J. ALLSTARS
People Do Rock Steady THE BODY SNATCHERS
Rat Race THE SPECIALS
Return Of The Django THE UPSETTERS
Long Shot Kick De Bucket THE PIONEERS
Israelites DESMOND DEKKER
Missing Words THE SELECTER
A Message To You Rudy THE SPECIALS
Carolina RICO
Train To Skaville THE ETHIOPIANS
Monkey Spanner DAVE & ANSIL COLLINS
Monkey Man THE MAYTALS
Red Red Wine TONY TRIBE
The Whisper THE SELECTER
Walking In The Sunshine BAD MANNERS
Too Much Too Young THE SPECIAL A.K.A.
Three Minute Hero THE SELECTER
The Prince MADNESS
Lip Up Fatty BAD MANNERS
Ranking Full Stop THE BEAT
Nelson Mandela THE SPECIAL A.K.A.
I Can See Clearly Now PAULINE BLACK
Sea Cruise RICO
The Selecter THE SELECTER
You Can Get It If You Really Want DESMOND DEKKER
Stereotype THE SPECIALS

Can Can	BAD MANNERS
Montovani	THE SWINGING CATS
Ire Feelings (Skanga)	RUPIE EDWARDS
I'm In The Mood For Ska	LORD TANAMO
James Bond	THE SELECTER
Let Your Yeah Be Yeah	THE PIONEERS
Sweet Sensations	THE MELODIANS
The Feelings Gone	THE APOLLINAIRES
Skinhead Moonstomp	SYMARIP
007 (Shanty Town)	DESMOND DEKKER
Do Nothing	THE SPECIALS

We all know Nashville means country music. But many an outstanding country hit has found crossover success far beyond that city's limits and planted itself firmly in Top 40 radio nationwide and beyond. ***NASHVILLE DREAM*** is pure country, including many tracks that have achieved crossover pop hit status. This two-CD 50s and 60s collection contains familiar favorites, hard to find hits, and top requested tunes. Here's the lineup:

Only The Lonely	ROY ORBISON
When Will I Be Loved	EVERLY BROTHERS
Crazy	PATSY CLINE
Raining In My Heart	BUDDY HOLLY
Hey Good Looking	HANK WILLIAMS
Travelin' Man	RICKY NELSON
Take These Chains From My Heart	DON GIBSON
Distant Drums	JIM REEVES
Language Of Love	JOHN D. LOUDERMILK
When You Ask About Love	THE CRICKETS
Singing The Blues	GUY MITCHELL
Blue Bayou	ROY ORBISON
Your Cheatin' Heart	HANK WILLIAMS
Bye Bye Love	EVERLY BROTHERS
Sweet Dreams	PATSY CLINE
You Win Again	JERRY LEE LEWIS
Wake Up Little Susie	EVERLY BROTHERS
Crying	ROY ORBISON
Jambalaya	HANK WILLIAMS
Devil Woman	MARTY ROBBINS
I Fall To Pieces	PATSY CLINE
Big Bad John	JIMMY DEAN
I Can't Stop Loving You	JIM REEVES
I Can't Help It If I'm Still In Love With You	JOHNNY TILLOTSON
Battle Of New Orleans	LONNIE DONEGAN
All I Have To Do Is Dream	EVERLY BROTHERS
Oh Lonesome Me	DON GIBSON
A White Sport Coat	MARTY ROBBINS
Let's Think About Living	BOB LUMAN
Gonna Find Me A Bluebird	MARVIN RAINWATER
Bread And Butter	NEWBEATS
On The Rebound	FLOYD CRAMER

If you consider yourself a true professional who wants to have all types of music to offer, then you should definitely own this next one. The fact is, most of the people that were out cuttin' the rug and dancin' in the roaring twenties are gone, but the good time stories, the party legacy and especially the songs live on. ***HONKY TONK CLASSICS—BEST OF THE ROARING TWENTIES*** contains clean modern recordings performed by The Willie Tyler Band (mostly still alive, far as I know). So play a tune and raise a glass to the (often anonymous) music makers of the Roaring Twenties, for the legacy they left us. Tracks are:

Red Wing
Be Delia
In My Merry Oldsmobile
Goodbye My Lady Love
Barcarolle
Harrigan
Flap Your Flapper Girl
The Bowery
Gaslight Gal
After The Ball Was Over
The Band Played On
Underneath The Bamboo Tree
Waitin' At The Church
Kneel For O'Neil
Leibestraum
Buffalo Gals
Show Me The Way
There'll Be A Hot Time In The Old Town Tonight
Glow Worm
Meet Me In St. Louie
Knock Twice
East Side, West Side
You're A Grand Old Flag
Who Forgot The Light On The Still
Will You Love Me In December As You Did In May
Hello My Baby
Speakeasy Swing
Ta-Ra-Ra-Boom Dee-Aye
Bootleg Dance

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6. __ Ten Steps: Starting & Operating a Successful DJ Service
70. __ Raising the Standards

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8. __ Kids From 2 to 22: Parties, Dances, Special Events
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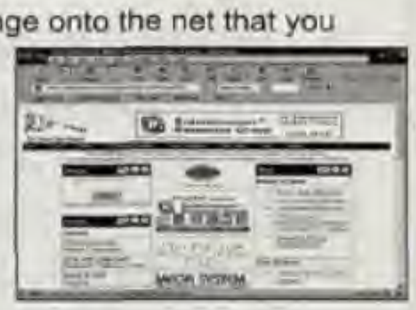

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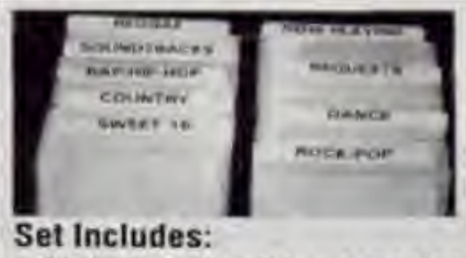
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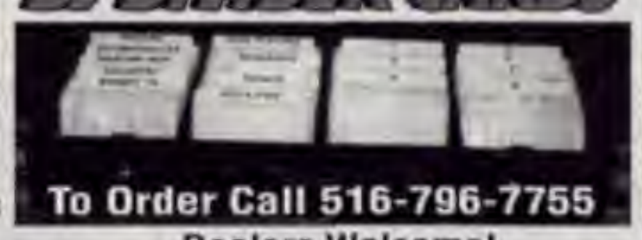
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Snow Falling On DJ

At first, it seemed like a good idea, but then I felt a slight sense of apprehension. An old friend and client, Calvin, was on the other end of the phone line, asking me to be the DJ for a reunion he was planning. Everything about the gig was positive. I'd get to see some old friends, have a little fun spinning tunes for them, and get paid too. The only nagging doubt I had was about the weather.

You see, where I'm from, in northern Vermont, it's not unusual to see substantial snowfall in October. The party was scheduled for a Friday in the middle of the month. The long-range forecasts that I had seen mentioned the potential for bad weather around that time. But in the end, my friend convinced me not to worry.

The location was a big chalet situated a good way up a long, windy gravel driveway in the hills just north of Stowe. I had met this group of guys about ten years earlier when they were in college together and I was just starting as a Mobile DJ to help pay my own way through college. I was a local, but they came to the area from over in New York to ski during their winter breaks. Calvin's family had plenty of money, so he could afford to throw some pretty big parties, even as an undergrad. That's how I got hooked up with him and his circle of friends. He was now an investment banker down in New York City. Although he was accustomed to wealth, he was still a down-to-earth, relatively humble and generous person. For instance, he flatly refused to let me do the reunion gig for free, after I offered.

So there I was, having a great time, cueing up the old favorites, catching up with old friends, and watching the guys and their wives dancing and carrying on. A few flurries had been falling throughout the day but the weatherman assured us they were only coming from the edge of a Canadian weather system that was passing us by.

Well, as fate would have it, another weather system from the Atlantic had already changed course and was at this very moment combining with the Canadian system to create a monster. The snow picked up immediately after the party started. Soon it was falling in those big, wet flakes that have a way of covering the ground quickly. After a couple of hours, there was about seven inches of snow on the ground and no sign of a let-up.

Now I was worrying. It's bad enough to have to drive during winter in the North Country. It was starting to look like the roads would be completely impassable, and I had a wedding reception to do the next day! Panic was setting in.

Somehow, though, Cal convinced me to stay around for the full four hours he had planned. At the end I loaded my gear as quickly as possible into my trusty custom Econoline van and attempted to head out. The first problem was getting out of the rut my rear wheels had instantly created. In my haste I had pressed the accelerator to hard and started the wheels spinning with no result. All the guys came out and pushed the van out easily. Problem solved.

I carefully rolled down the first dip in the driveway, treading the line between going fast enough to take the next rise but not *too* fast. My wipers worked furiously to keep the windshield clear and I tried to focus.

Just as I felt like I going to make it up the hill, the rear wheels hit an extra-slushy patch and the van fishtailed. All I could do was brace myself as I slid sideways into the ditch. The van came to rest with a crunch and a thud. Luckily, the drop was not a long one. I was also thankful for the seatbelt holding me in and the strong straps on my speakers and amp rack tucked in the back.

When it was all over, fifteen inches of snow had fallen in five hours. The rest of the night passed quickly back at Cal's chalet—not sleeping, but laughing and partying—without the benefit of my sound system, of course. There was nothing else I could do, so why not enjoy the camaraderie, right? The next morning, I was able to get towed out of the ditch and get back on the road. I made to the reception on time. I also made Cal promise that if he called me for a future reunion, to make sure it was in July!

Submitted by Vince McKnight, Starry Knight Entertainment

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